

LOUISVILLE METRO

NINTH-

STREET UNDERPASS



GRESHAM
SMITH AND
PARTNERS

TIFFANY
CARBONNEAU

SUSANNA
CRUM

INTRODUCTION

Common practices like cartography or even highway design result in describing and defining territories, boundaries, and areas of cultural significance, which can lead to unintended social, educational, and economic inequities. Construction of the 9th Street overpass in 1976 abruptly terminated the architectural continuity of Louisville's West Main Street. This "improvement", combined with other factors, including the modern mapping of downtown Louisville's preservation district, created and sustain "the 9th Street divide."

Our Team, a collaboration of local artists, landscape architects, and community planners, has a deep understanding of the profound impact this condition has had on Louisville residents, visitors, and future opportunity for re-development of this area. Our goal was to produce a design solution that could transform the inhospitable environment of the 9th Street underpass into a 24-hour destination reminiscent of the busy sidewalks and storefronts that once characterized Louisville's oldest city street, restoring its role as a social and economic link.

THE BROAD VIEW

Entitled, "IT'S POSSIBLE *HERE*:", our design solution responds to, and challenges, the Louisville Convention and Visitors' Bureau current tagline for the city, "IT'S POSSIBLE *HERE*." By co-opting this tagline, we ask visitors to question and discuss where in Louisville, and for whom, "it" is "possible," and to consider what social and political actions are needed to make this statement true for everyone in our city.

COMMON PRACTICES LIKE CARTOGRAPHY OR EVEN HIGHWAY DESIGN RESULT IN DESCRIBING AND DEFINING TERRITORIES, BOUNDARIES, AND AREAS OF CULTURAL SIGNIFICANCE, WHICH CAN LEAD TO UNINTENDED SOCIAL, EDUCATIONAL, AND ECONOMIC INEQUITIES.



As a collaborating team, Susanna Crum and Tiffany Carbonneau provide site-specific public artworks that create opportunities for viewers to access public spaces and architecture in a new way—to make the familiar unfamiliar, so that viewers can ask deeper questions about normalized ideas, structures or histories within a specific socio-political context.

Through community outreach, archival, and site-based research, they explore lesser-known histories of public spaces, and create narratives in which past and present, local, state and federal policies, and the imagery and maps that represent them, overlap and intersect, to propose that we take another look at the complex influence of the ways infrastructure and

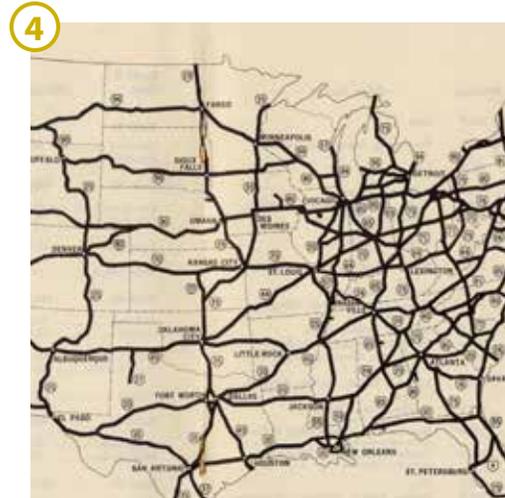
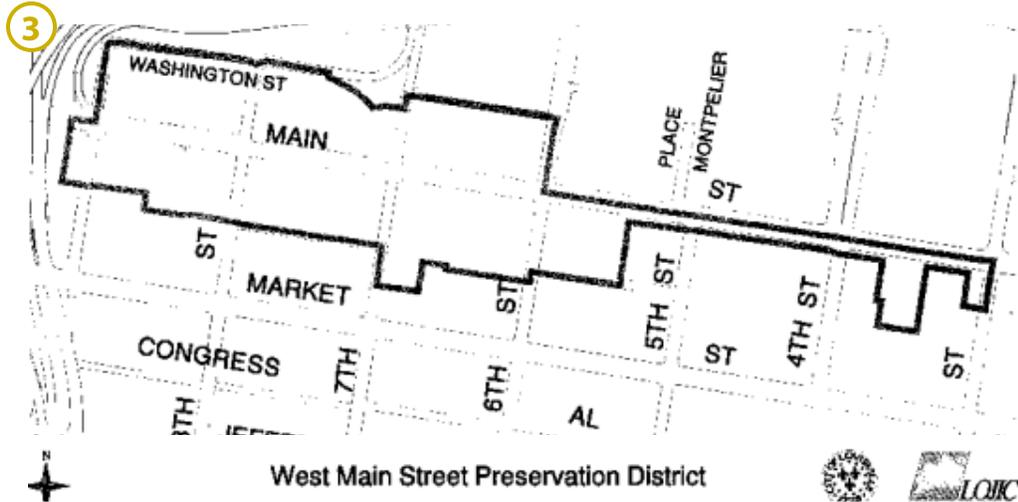
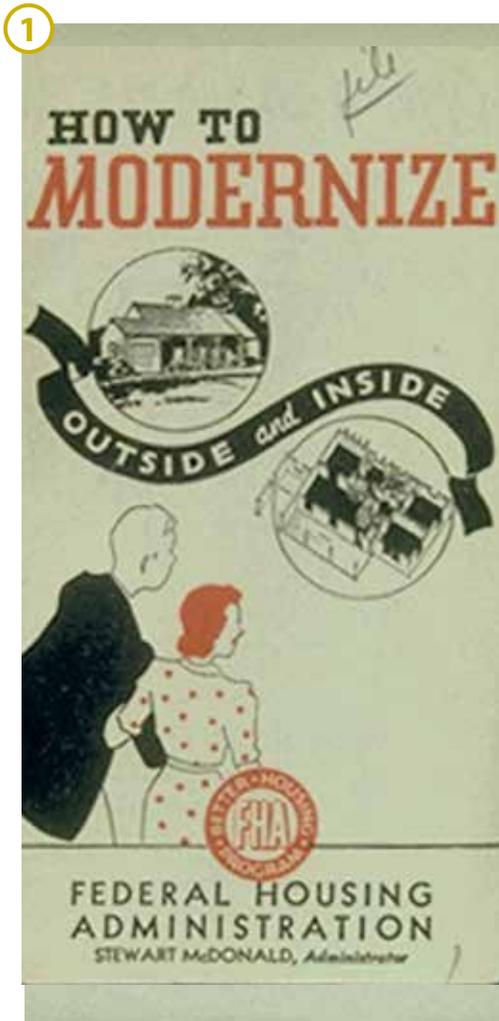
legislation promotes and neglects communities.

By combining historic and contemporary map imagery, original and found still images, and legislative ephemera, Susanna and Tiffany create works that respond to both the physicality and the socio-political history of specific sites.

Susanna Crum and Tiffany Carbonneau
Inside and Outside
Architectural video projection
1619 Center for Art and Activism /
B-Kind Festival, 2016



CONTEXTUAL RESEARCH



IN ADDITION TO INDUSTRIAL EVOLUTION, UNITED STATES FEDERAL LEGISLATION, SUCH AS THE 1934 NATIONAL HOUSING ACT, THE 1933 HOME OWNERS' LOAN CORPORATION ACT AND THE 1956 NATIONAL INTERSTATE AND DEFENSE HIGHWAYS ACT FACILITATED DISCRIMINATORY LENDING, HOUSING, AND TRANSIT POLICIES THAT STRATEGICALLY ISOLATED MINORITY AND LOW INCOME COMMUNITIES FROM ECONOMIC OPPORTUNITIES.

① Federal Housing Act Advertisement

② 1956 Federal Highways Act

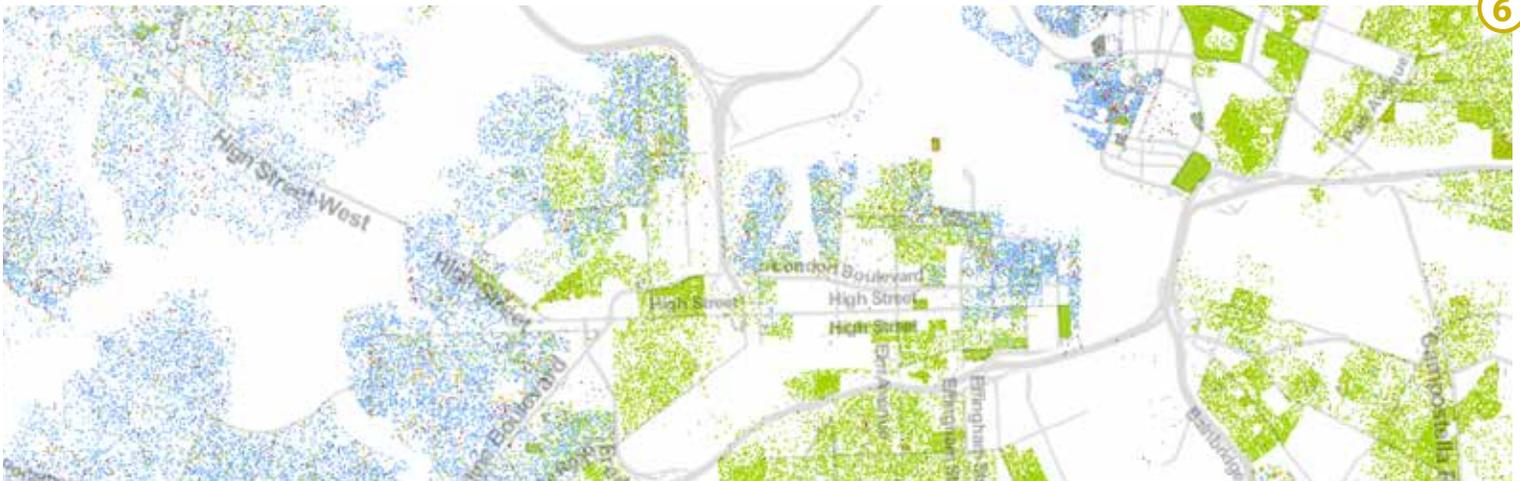
③ Louisville West Main ST. Preservation Map

④ 1956 Anticipated Interstate Routes

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6



7

Natural or artificially established barriers will prove effective in protecting a neighborhood and the location within it from adverse influences. Usually the protection from adverse influences afforded by these means includes prevention of the infiltration of business and industrial users, lower class occupancy, and inharmonious groups.

5 LBJ Signing the New Deal

7 Quote From 1938 Underwriting Manual - National Housing Act

6 Louisville Racial Dot Map

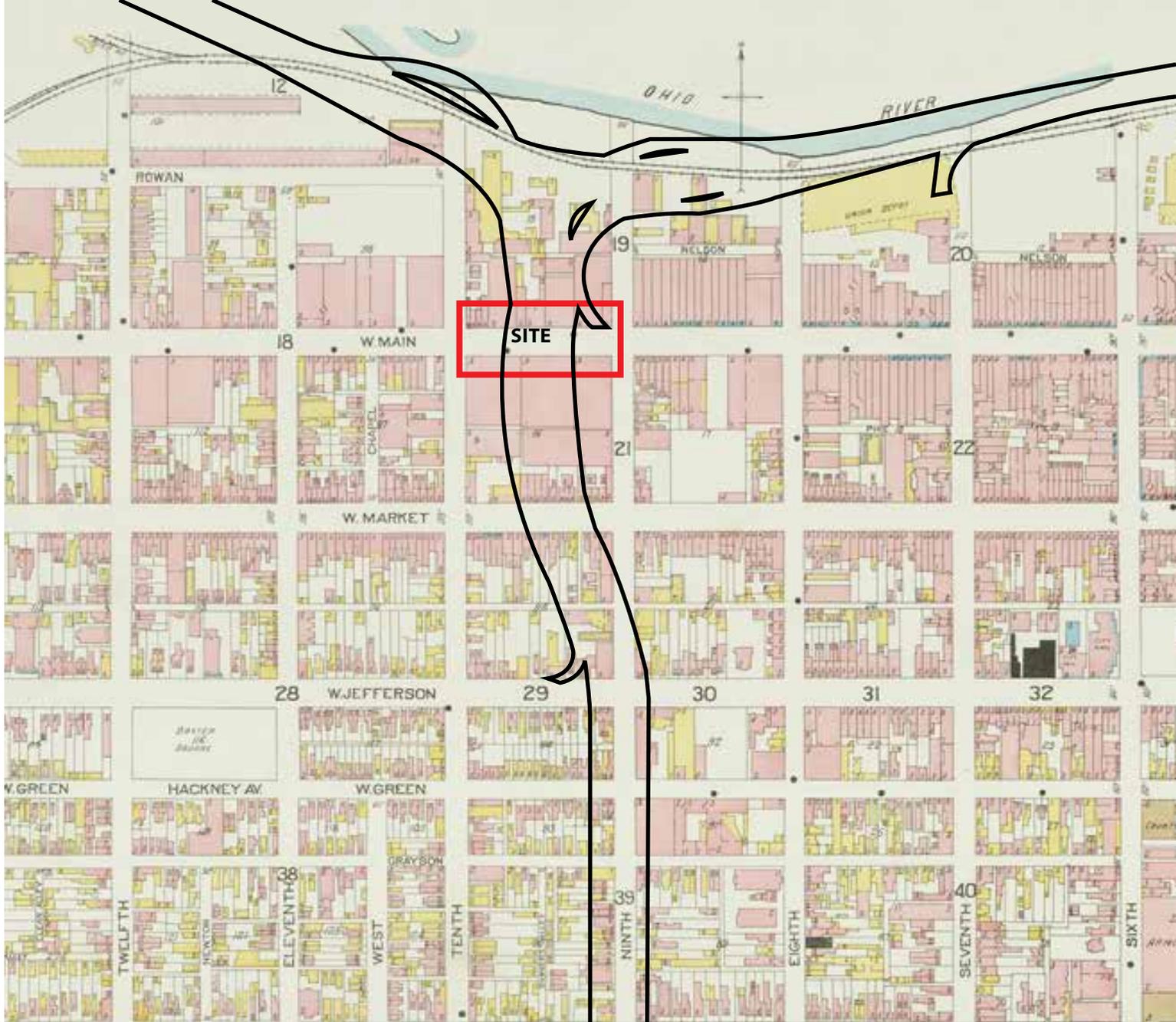
SITE RESEARCH



1906 Postcard - Ninth Street and Main Street, Tobacco Warehouses



The same site today

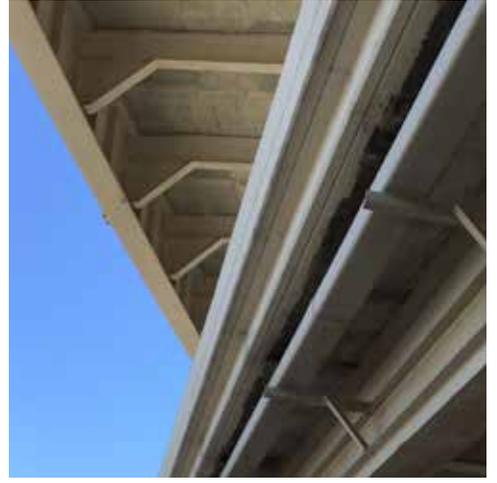


CONSTRUCTION OF THE 9TH STREET OVERPASS IN 1976 ABRUPTLY TERMINATED THE ARCHITECTURAL CONTINUITY OF WEST MAIN STREET. THIS "IMPROVEMENT", COMBINED WITH OTHER FACTORS, INCLUDING THE MODERN MAPPING OF DOWNTOWN LOUISVILLE'S PRESERVATION DISTRICT, CREATED AND MAINTAINED "THE NINTH STREET DIVIDE." THE SOCIAL AND ECONOMICAL IMPACTS OF THIS "DIVIDE" HAVE BEEN A FOCUS OF RESEARCH AND COMPLETED COLLECTIVE PROFESSIONAL EXPERIENCE.

CURRENT SITE



The images on these pages represent the current conditions of the Ninth Street underpass. This remnant space is representative of the dozens of similar spaces throughout Louisville that each represent major physical and social barriers.





Credit Bettmann/Corbis & KPBS.org

Roy Wilkins (second from left) arrested for picketing in downtown Jackson, Miss.

THE INSPIRATION

Ninth Street, or Roy Wilkins Avenue, is named for civil rights activist Roy Wilkins, who spent 46 years with the National Association for the Advancement of Colored People (NAACP), during which time the organization spearheaded efforts that led to significant victories such as *Brown vs. Board of Education*, the Civil Rights Act of 1964, and the Voting Rights Act of 1965. Our proposal prioritizes the illumination and emphasis on the fragile histories of those spaces and communities which were left unprotected as historical preservation efforts focused elsewhere, particularly during the significant changes that occurred in Louisville's cityscapes in the 1960s.

When viewers walk through the transformed underpass space, bricks and map imagery will serve as a jumping-off point for further exploration of the city, with benches and a welcoming, well-lit space to encourage discussion and discovery of how many Louisville neighborhoods and communities contributed to social activism during the time of Roy Wilkins - a time in which urban renewal, discriminatory housing policies, and booming highway construction, laid a pathway to many of the social divides that we see and seek to disassemble today.



100 ROY WILKINS AVE

Visit Louisiana
←
VISIT
IMP
CE

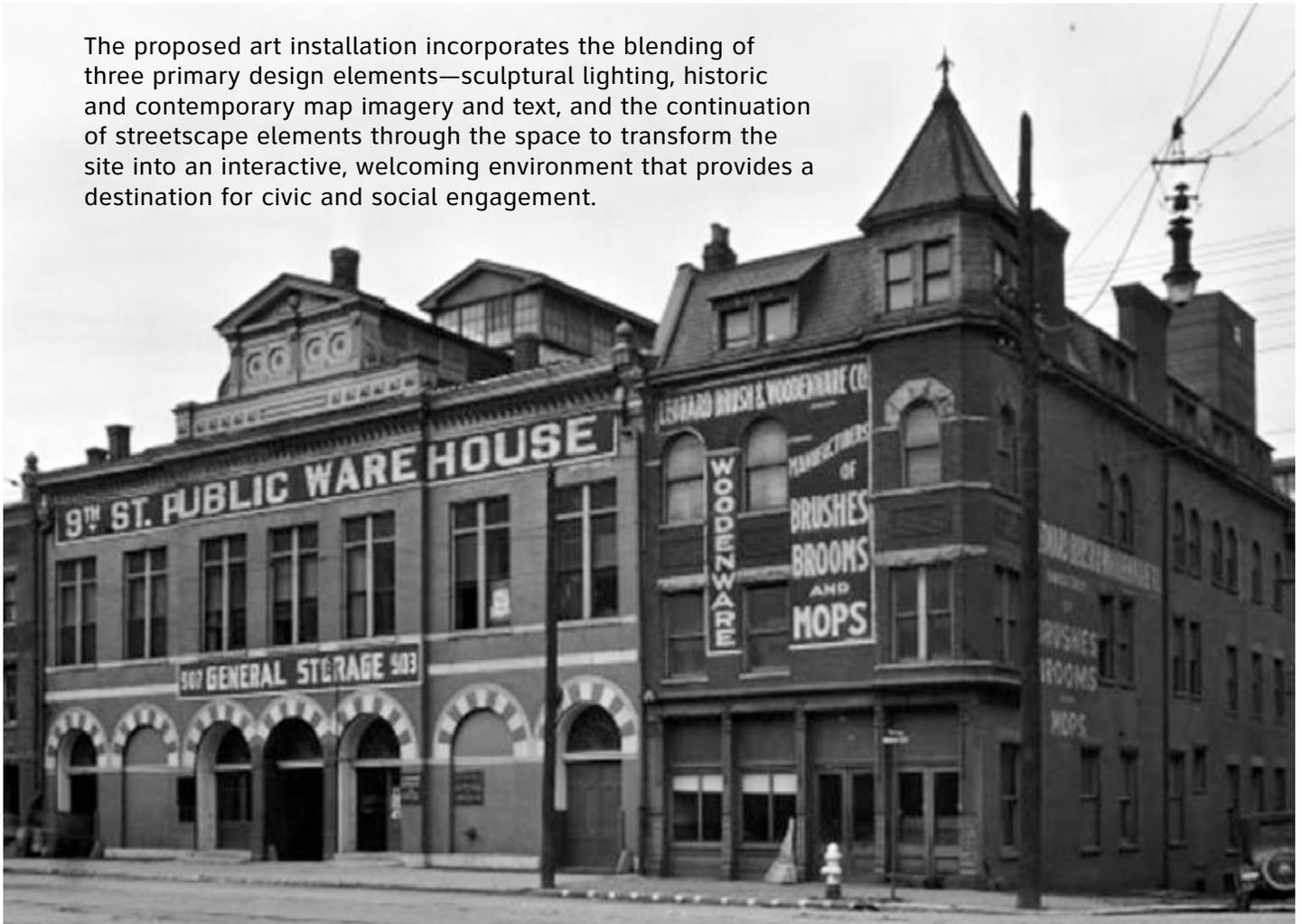
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PARC



© 2010 Louisiana Department of Transportation & Development

PROJECT APPROACH

The proposed art installation incorporates the blending of three primary design elements—sculptural lighting, historic and contemporary map imagery and text, and the continuation of streetscape elements through the space to transform the site into an interactive, welcoming environment that provides a destination for civic and social engagement.



SITE MORPHOLOGY

MAIN & NINTH STREET BLOCK



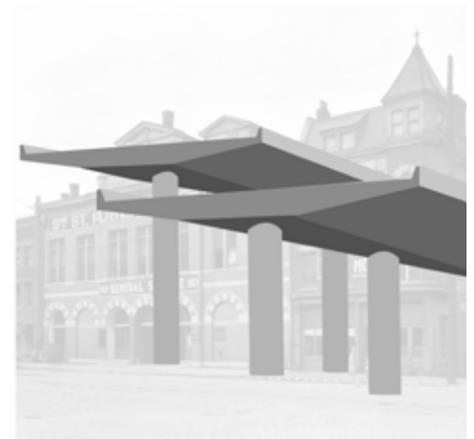
1925 9th Street Public Warehouse

HUMAN SCALE



Windows, bulkheads, doors and facades created pedestrian scale along Main Street

ERASURE



1976 Interchange construction divides community and erases history

- 1 The sculptural lighting will consist of vertical planes of illuminated tubing along both sides of Main Street. The tubing rises from the ground to varying heights in a pattern intended to recall the facades of the warehouses that once stood there.
- 2 Historic and contemporary maps, laser-cut into bricks, will be placed at key locations throughout the pedestrian space. The maps, along with accompanying illustrations and text, will reflect both the physical forms and the events that defined and contributed to the status of this site's historic and current relevance.
- 3 Streetscape elements including street lights, walkways and seating have been woven throughout the space. The form and placement of each of these elements has been deliberate, with the objective of creating an inviting, human scale environment.

The artwork is intended to be experienced from two scales—the perspective of the driver and more distant land uses, and the more intimate scale of the pedestrian. Visible both during the day and night, the art installation is ever changing, encouraging visitors back to the site.

SITE CONCEPT DIAGRAMS

COHESIVE STREETScape



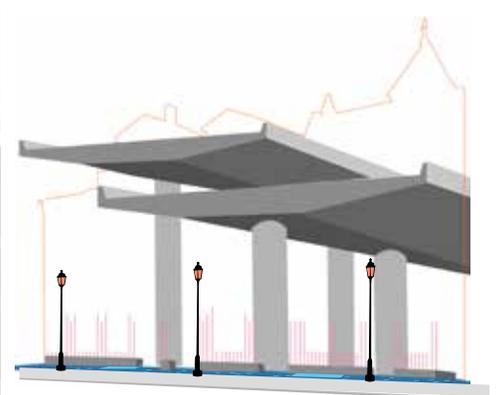
Continue elements of the Main ST. streetscape, such as brick w/ historical elements

FACADE WALLS

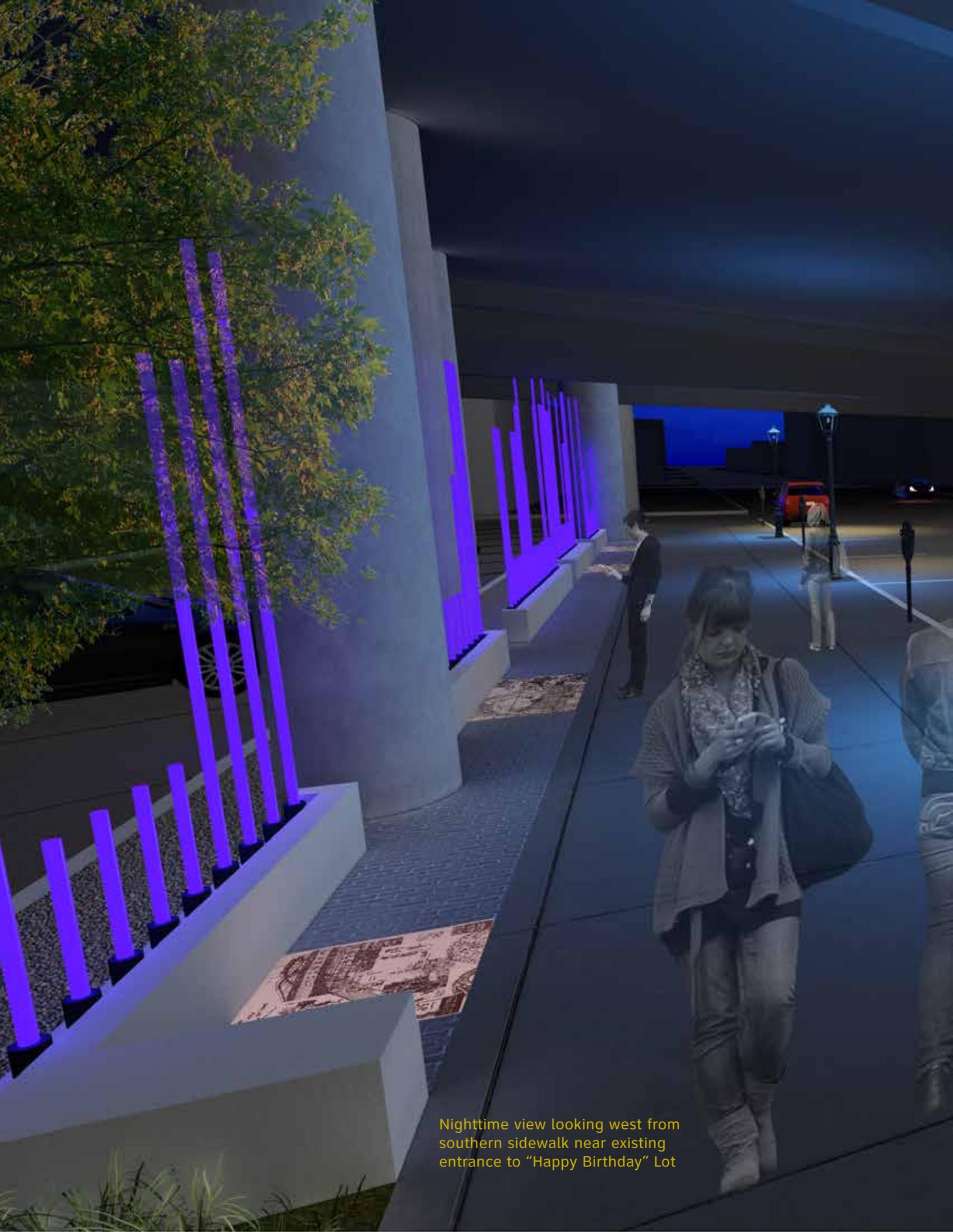


Represent doorways, windows and verticality through lighting and mass through seat walls

ITS POSSIBLE HERE

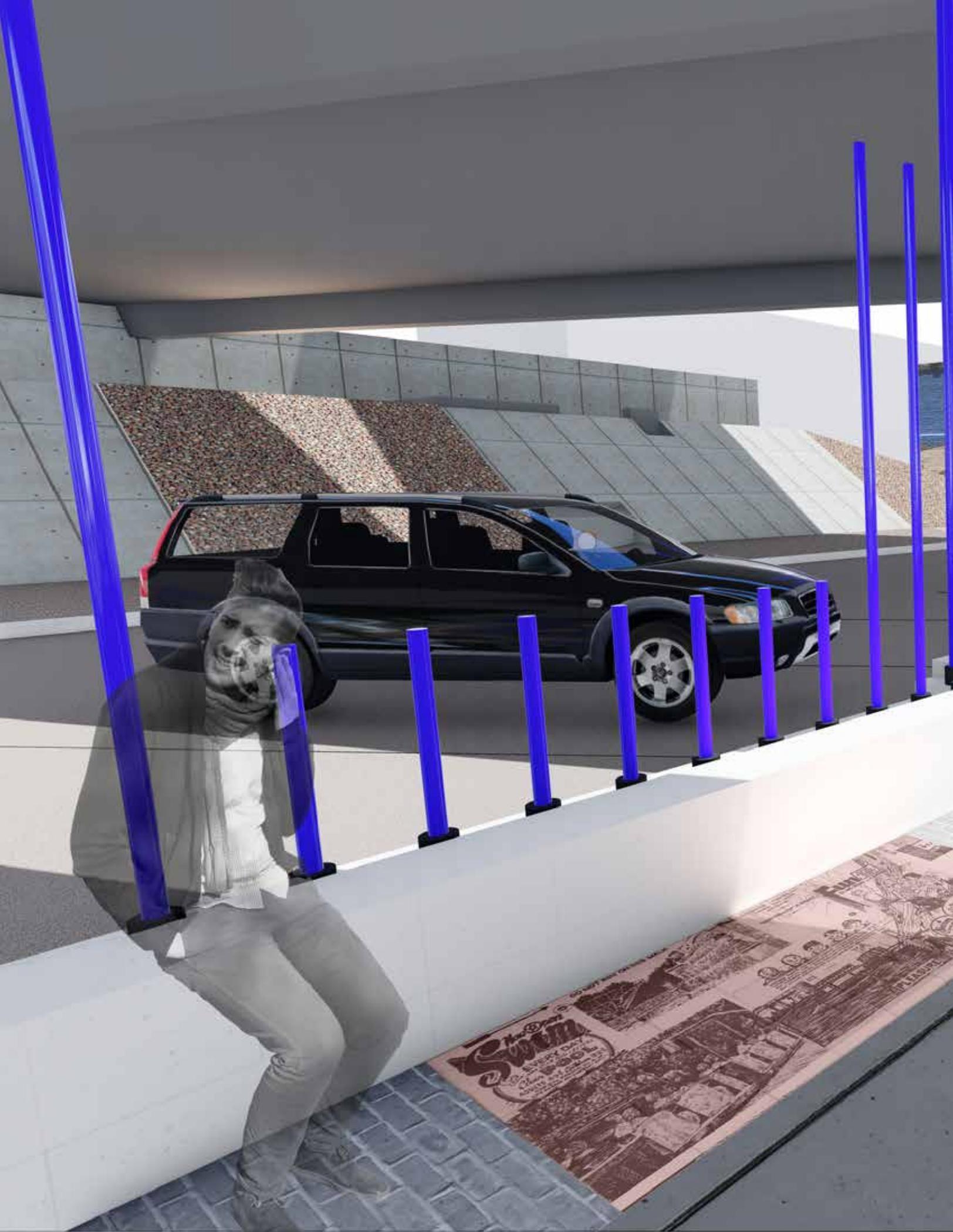


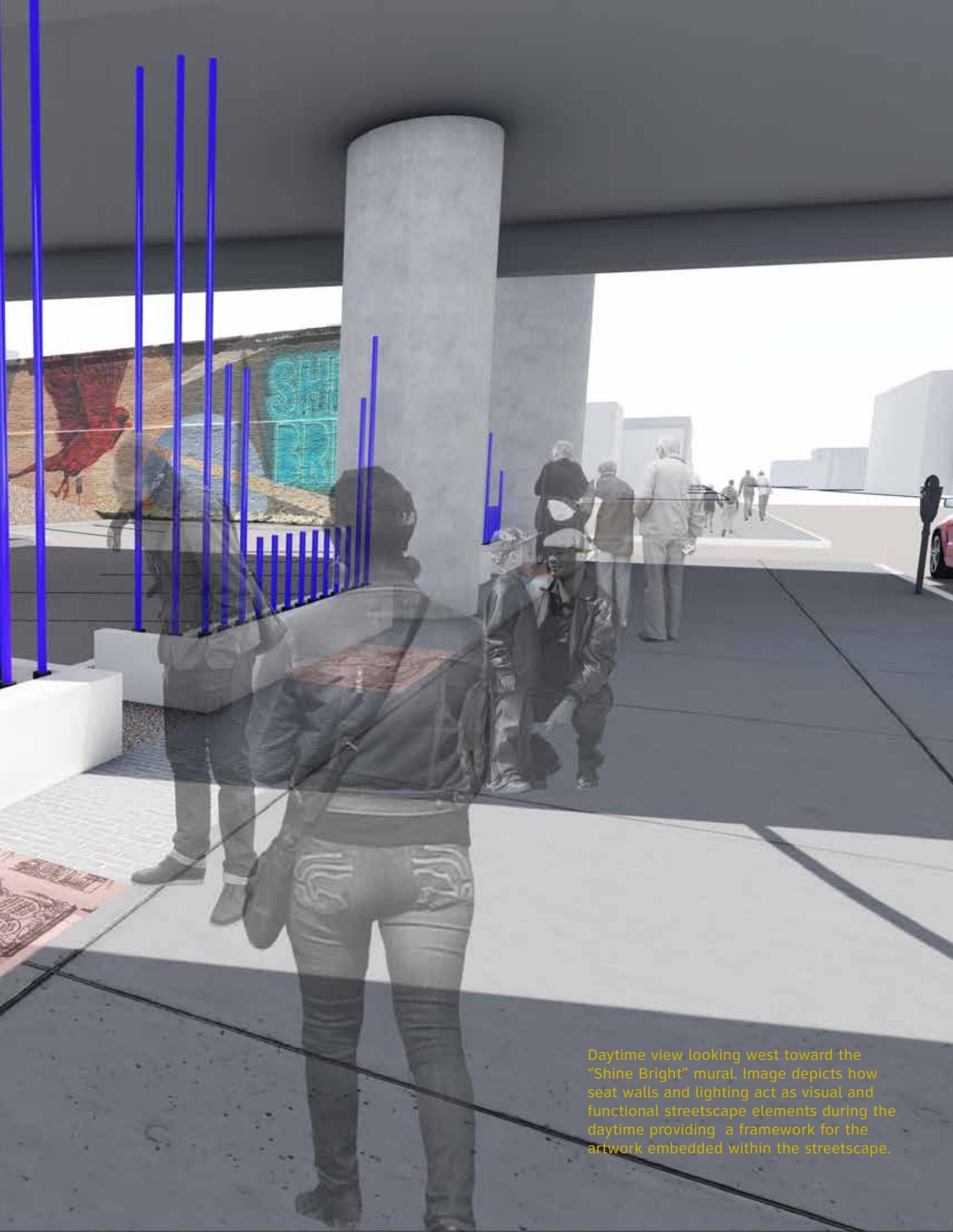
These elements combine to create a point of connection within a current void



Nighttime view looking west from southern sidewalk near existing entrance to "Happy Birthday" Lot

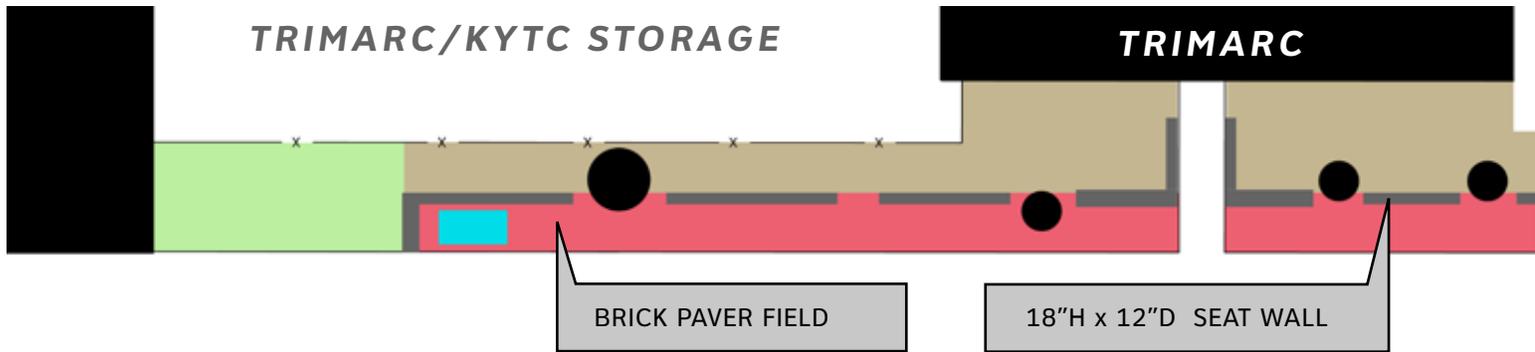






Daytime view looking west toward the "Shine Bright" mural. Image depicts how seat walls and lighting act as visual and functional streetscape elements during the daytime providing a framework for the artwork embedded within the streetscape.

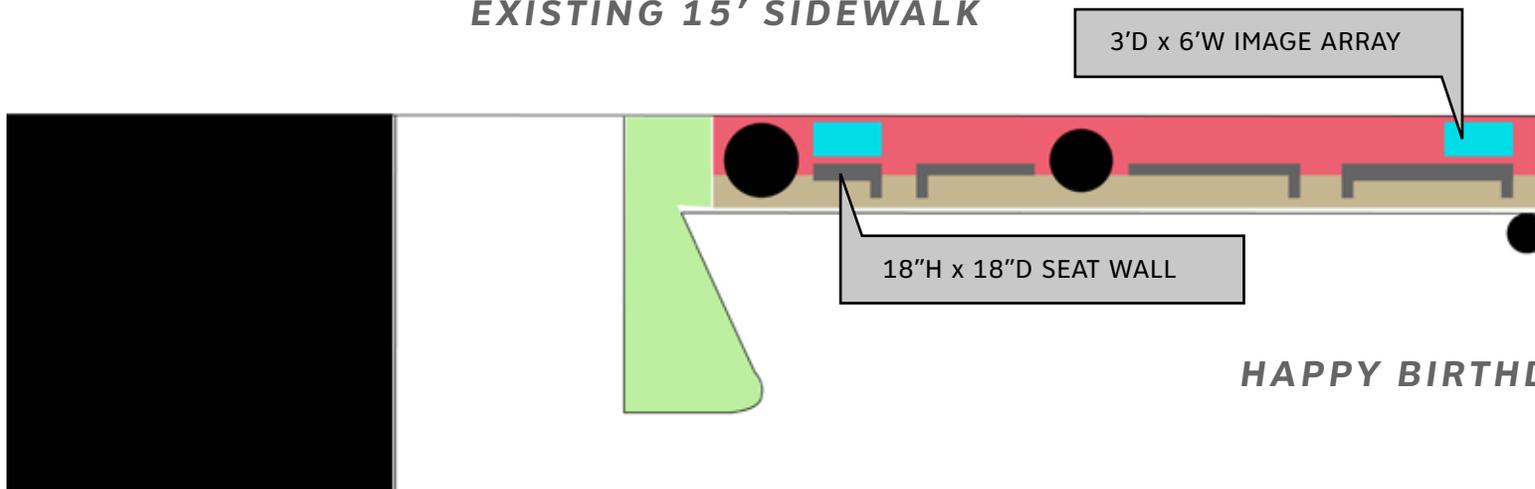
SITE PLAN DIAGRAM

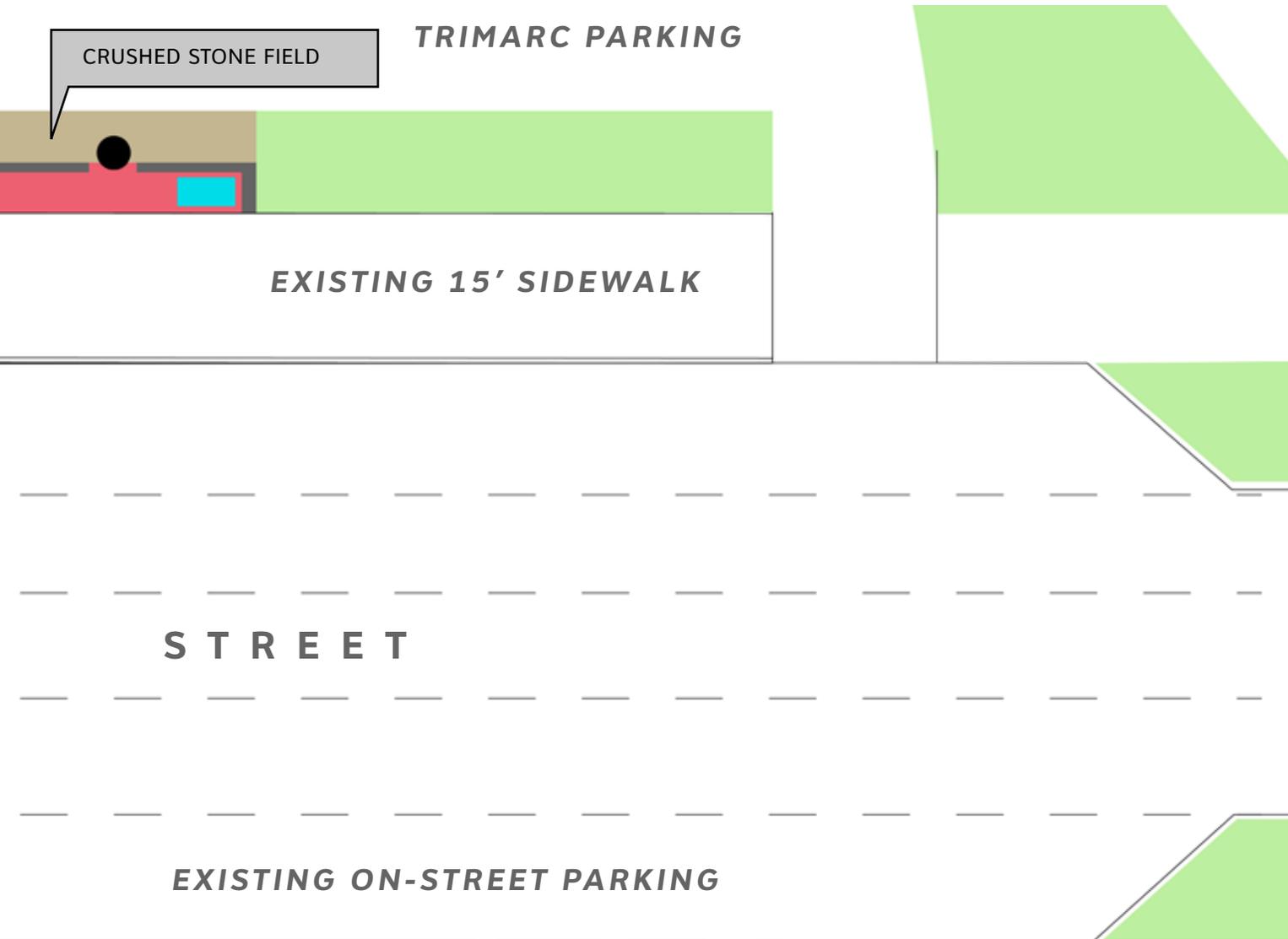


EXISTING ON-STREET PARKING



EXISTING 15' SIDEWALK





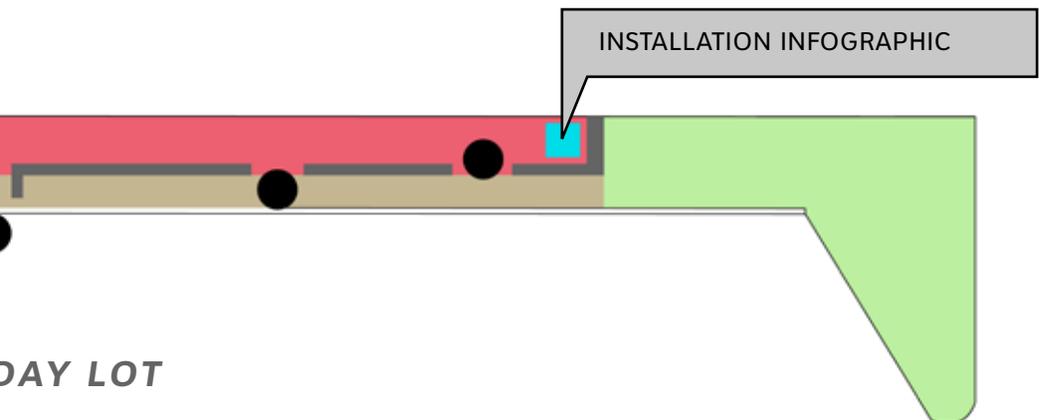
CRUSHED STONE FIELD

TRIMARC PARKING

EXISTING 15' SIDEWALK

STREET

EXISTING ON-STREET PARKING



INSTALLATION INFOGRAPHIC

DAY LOT



THE DETAILS

Along the north and south sides of Main Street, an illuminated series of high density, translucent acrylic tubing will emerge from concrete seatwalls. The varying heights of the tubes trace outlines of windows and doors, creating illuminated facades that recall the architecture and bustling industry that once lined the street at this site. The scale and design of these facade structures will reestablish a sense of human scale long missing at the underpass and restore for viewers the once continuous streetscape along Main Street. Variations in the facade heights will playfully interact with, though not touch, the highway structure overhead, emphasizing its impact on Louisville's history.

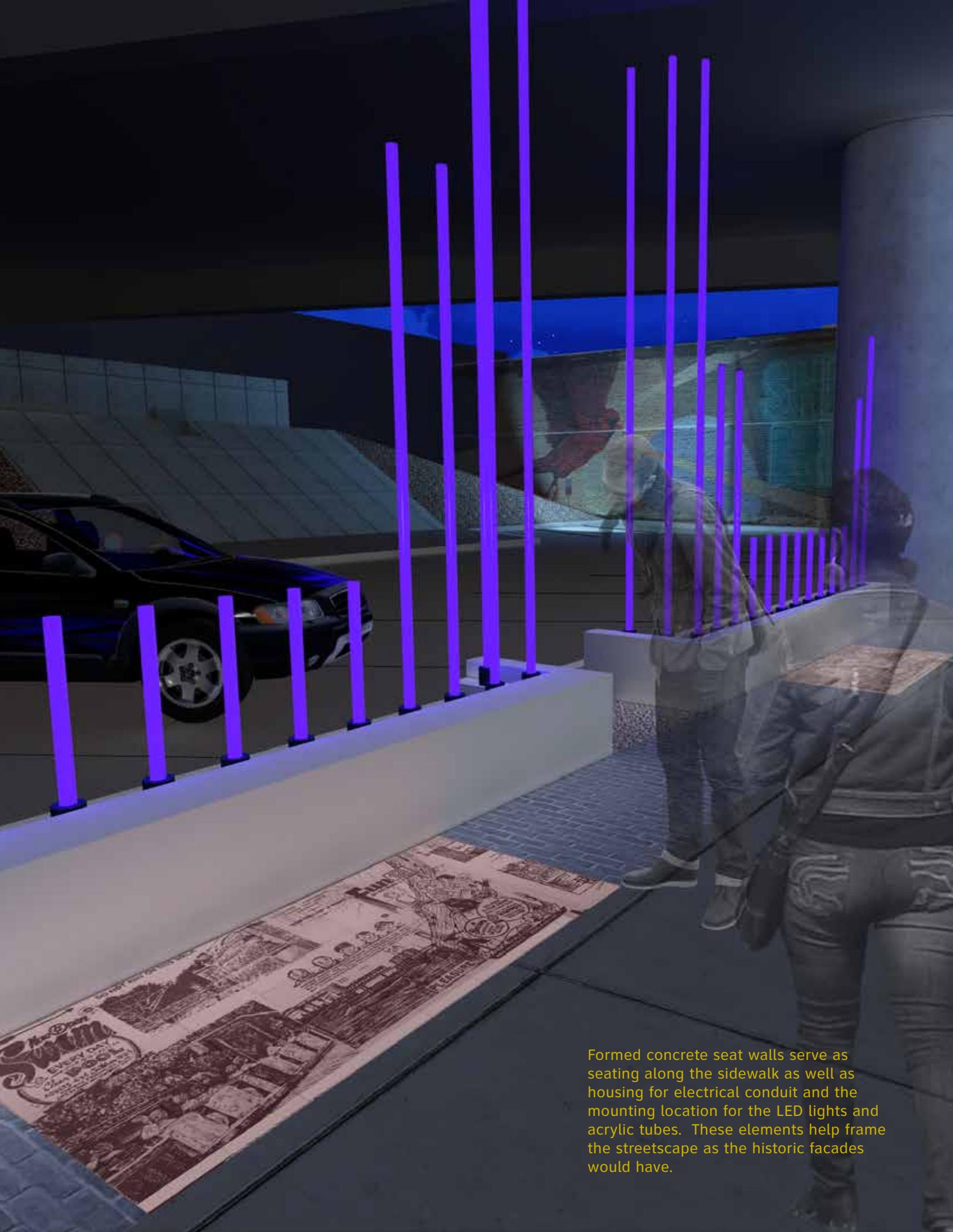
From dusk to dawn, the illuminated "facades" will undergo slow shifts in color. Each variation will be designed to reflect the natural colors of sky, from warm hues of dawn, to daytime bright blues, then returning to the warm hues of dusk. This lighting element will illuminate the pathway, introducing to the once-dark space wavelengths reminiscent of reflecting light from the sky and river. The variations in light will also incorporate an element of change over time that recalls the past, yet reminds us each day allows new opportunities for change.

Throughout the day, the facades will make important spatial changes to the environment under the once-vast overpass area, by framing the sidewalks and activating the spaces behind them, their translucent material echoing the ghost of historic architecture erased from our city's oldest street.

The seatwalls along the improvised facades will allow visitors to gather, observe, and engage with others in a shared environment that reactivates the site's history, and encourages further exploration and awareness of Louisville's socially-significant sites.

MATERIAL PRECEDENT





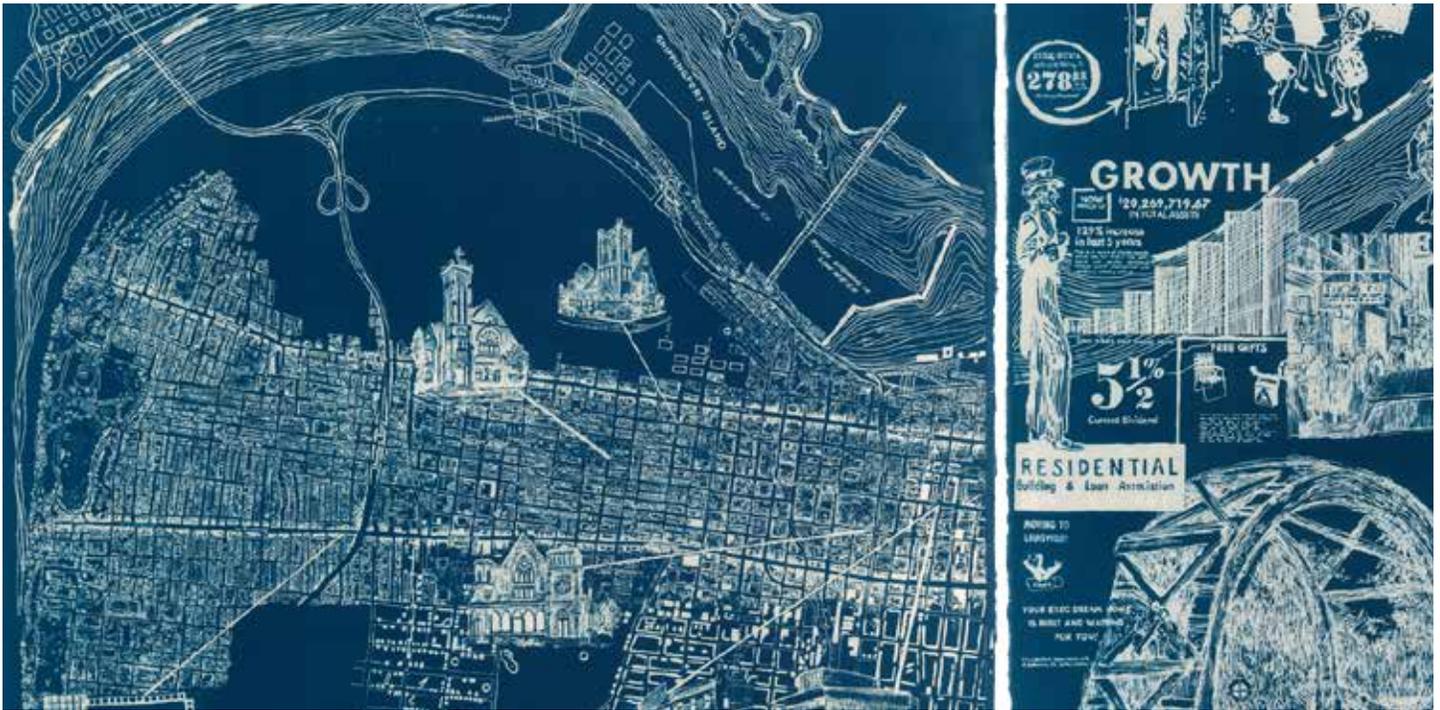
Formed concrete seat walls serve as seating along the sidewalk as well as housing for electrical conduit and the mounting location for the LED lights and acrylic tubes. These elements help frame the streetscape as the historic facades would have.

THE DETAILS

Each seat wall will be paired with image arrays in the ground plane that will highlight different districts, spaces, and structures from throughout Louisville, emphasizing our west end neighborhoods. Each array will include imagery and text laser-cut into a series of pavers that when combined, will be up to 3' x 6' in dimension. The images will depict historic and contemporary maps that defined and contributed to the status of the sites today, as well as text and detailed illustrations that describe important locations and architecture.

The arrays will engage visitors through information about sites that have been lost, that remain, that are historically relevant and that are important to members of the community. Sites will be selected based on a series of conversations with Louisville-area organizations such as Louisville Showing Up for Racial Justice, as well as recorded oral histories and in-person interviews with individuals who have played important roles in past generations of social justice efforts in the city. Team members Tiffany Carbonneau and Susanna Crum have already initiated conversations with local organization leaders including Chanelle Helm, a 2015 West Louisville Connector, member of Black Lives Matter, and Executive Board Member of the Kentucky Alliance Against Racial & Political Repression.

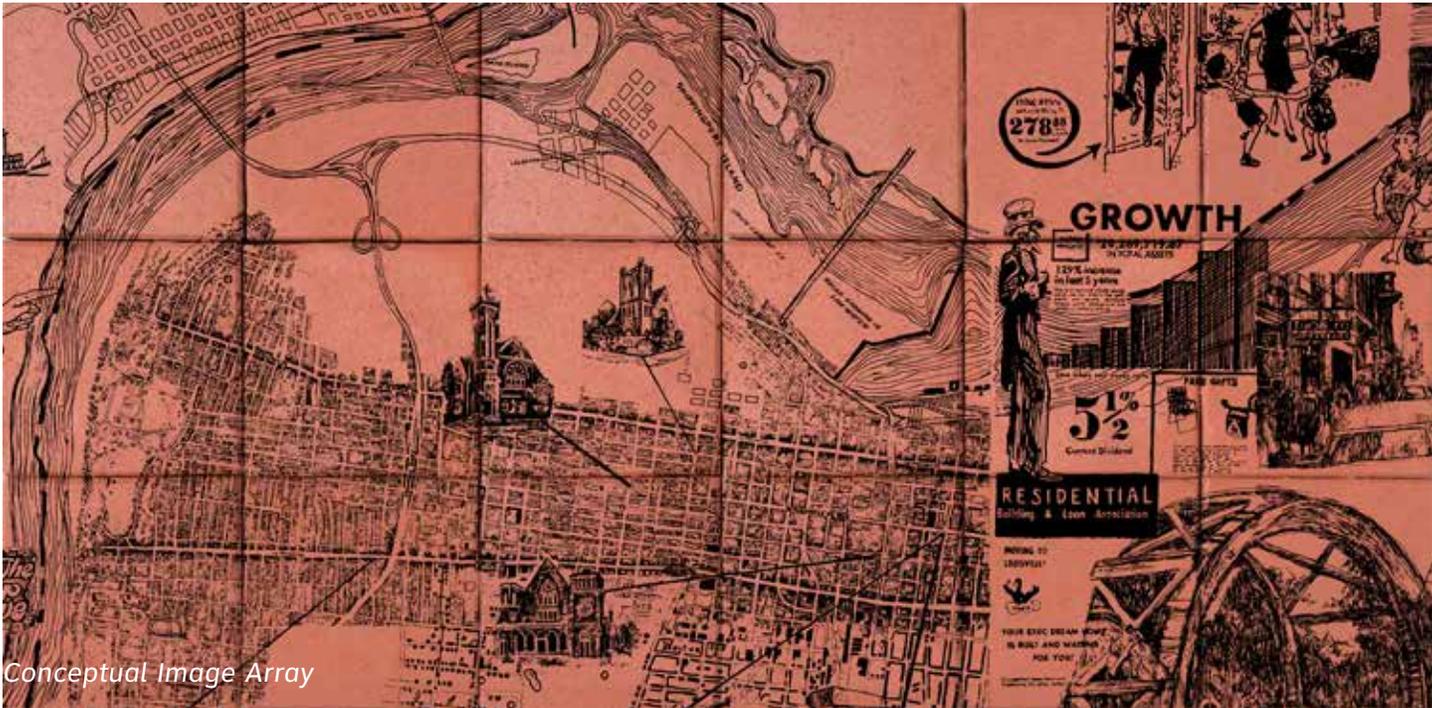
Archival research will also be an important component in the selection process. Local resources will include collections such as the Anne Braden Research Institute and University of Louisville's African American Oral History collection. National resources will include the Civil Rights Digital Library, University of Georgia; the UCLA Civil Rights Project, University of California Los Angeles; and the Roy Wilkins Center for Human Relations and Social Justice, University of Minnesota.



Susanna Crum - *Breaking the Loop [The Loop]*, 2015



Rainbow Honor Walk, Castro Street, San Fransisco, CA



Conceptual Image Array

IMAGE ARRAY RESEARCH



Quinn Chapel
912 W Chestnut Street

A central location in the civil rights struggle in 1870, when protesters gathered there to end segregated seating in streetcars. Housing Louisville's largest black congregation by the 1920s, this church was instrumental in the 1917 victory over segregated housing ordinances



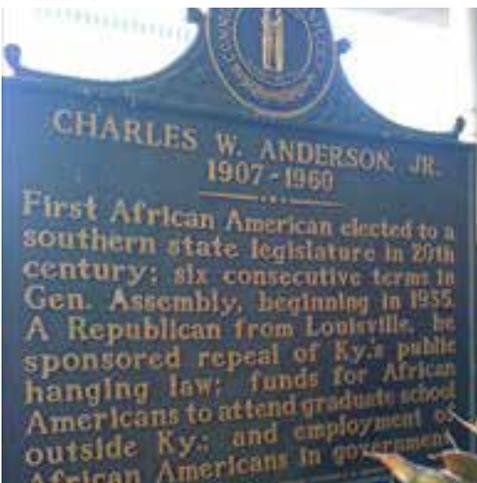
Muhammad Ali Boyhood Home
3302 Grand Avenue

Boxer and activist, Muhammad Ali was born Cassius Clay, Jr. on January 17, 1942, in Louisville, & grew up in the Parkland neighborhood of Louisville.



Anne Braden - Braden Home
4403 Virginia Ave

Born in Louisville, Kentucky, and raised in rigidly segregated Anniston, Alabama, Braden was an American civil rights activist, journalist, and educator dedicated to the cause of racial equality.



Charles Anderson

In 1935 Charles Anderson became the first African American elected to a southern legislature in the 20th century.



Western Branch Library
604 S 10th St

One of the first in the nation to cater to black patrons & remains an important resource for Louisville African Americans.



Zion Baptist & Rev. A.D. King

Rev. Martin L. King Jr.'s younger brother became minister here in 1965 & founded the KY Christian Leadership Conference, and by 1966, open housing was a major SCLC concern nationally, & A.D. King's leadership brought local housing activism into the national spotlight.



The Louisville Reader

Willis Cole fought against segregation in public accommodations & ran for state senate on the Lincoln Party ticket in 1922. Cole founded the civil rights-oriented black newspaper, The Louisville Leader, in 1917, which closed after he died in 1950.



Louis Coleman Jr.
700 Louis Coleman Jr Dr

A Congregationalist minister active since the 1970s, Coleman carried the mass civil right's movement nonviolent protest tactics into the 21st century, winning greater minority hiring by the state.



A.D. Porter & Sons Funeral Home
1300 W Chestnut St

Founded in 1907 by Arthur D. Porter, Sr., this remains one of the oldest African American businesses in Louisville.



Old Central High School,
550 W. Kentucky

Established in 1873 as the state's 1st public school for blacks, what became Central High had by the 20th century earned a reputation as one of the region's leading all-black public schools.



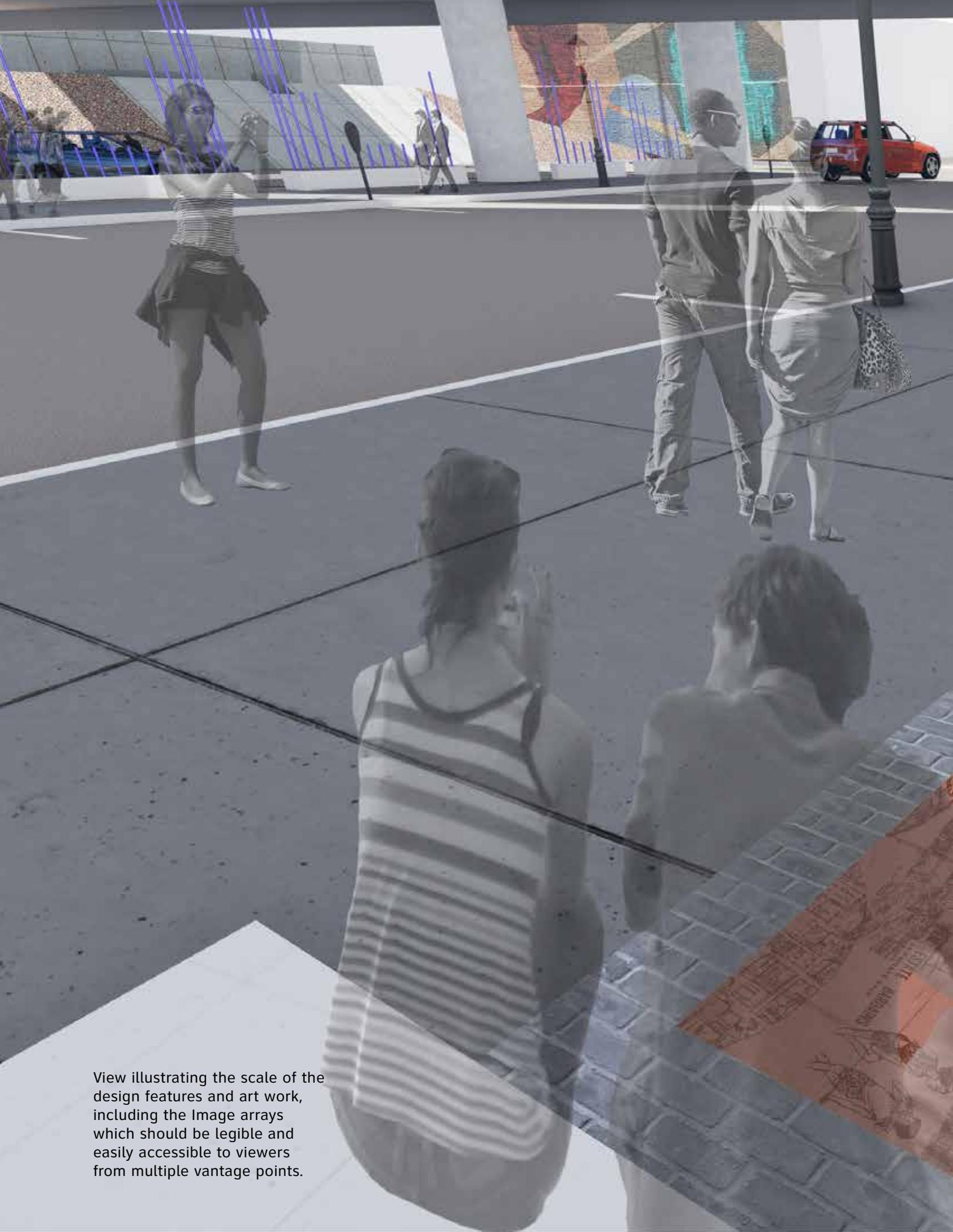
Lyman Johnson

(1906-1997), longtime history teacher at Central High & NAACP leader, became the first black student at the University of Kentucky in 1949.

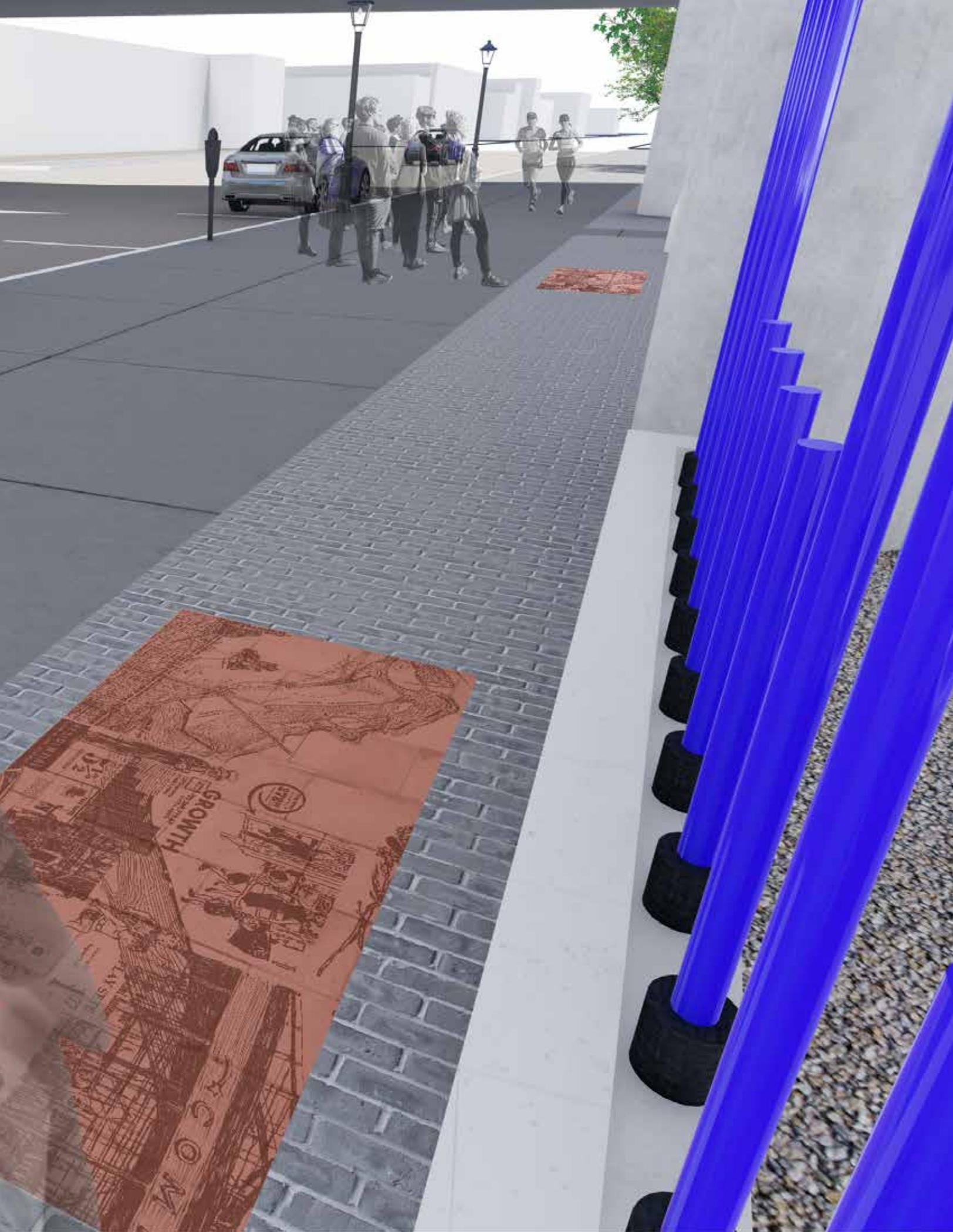


Old Walnut Street Business District & Mae Street Kidd, 6-13th on W. Muhammad Ali Blvd

By the 1920s, Louisville's black population was more concentrated into all-black areas than ever before. A thriving black business district thus developed, centered around Walnut St.—later renamed Muhammad Ali Blvd—between 6th & 13th.renamed Muhammad Ali Blvd.



View illustrating the scale of the design features and art work, including the Image arrays which should be legible and easily accessible to viewers from multiple vantage points.



IMPLEMENTATION & FEASIBILITY

One of the strengths of our collaborative team is our ability and capacity to implement the proposed design. Our artists have proven time and time again their ability to implement dynamic public art installations that stand the test of time both in message and material. Our team of engineers and landscape architects also have a strong history of thoughtful and detailed design with an eye towards simple methods that achieve dynamic results.

Most importantly, with such a dynamic and visible project, is that our team can provide hands on, on-call services throughout design and implementation. Our entire team lives in and works around the site; GSP's office is four blocks east of this site. This locality offers our team the unique ability to be highly involved through construction and commissioning of this installation. Should an issue arise on-site during construction, one call and we can have a team member on-site in a matter of minutes. Additionally, our team offers the full suite of design services, including artists, landscape architects, civil engineers, site surveyors etc. We can see the project through from start to finish ensuring high quality and long lasting results.

In regards to our material choices, The concept material palette and approach for this installation has been chosen with strategic reasoning:

- Avoid any attachment to the highway overpass - This reduces structural costs, permitting time periods and other logistical challenges.
- Utilize a simple material palette - With concrete, pavers and exterior lighting being the most used materials we have both vast experience with these materials and know that their construction methods and maintenance are simple.
- Designed in maintenance - Our team will design in the ability to replace the installation's most vulnerable parts (LED's and acrylic tubes).

The majority of the installation is a simple extension of existing downtown streetscape features just east of this site allowing current maintenance regimes to stay intact.

Opinion of Probable Cost				
Item	Unit	Quantity	Unit Cost	Total
Design				
Survey	LS	1	\$ 1,000.00	\$ 1,000
Civil / LA Construction Documents	LS	1	\$ 18,000.00	\$ 18,000
Artist Design Fees	LS	1	\$ 10,500.00	\$ 10,500
Permitting Fees	LS	1	\$ 500.00	\$ 500
Design Stipend	LS	1	\$ 5,000.00	\$ 5,000
Sub-Total				\$ 35,000
General Site Construction				
Mobilization	LS	1	\$ 1,500.00	\$ 1,500
Construction Survey	LS	1	\$ 1,000.00	\$ 1,000
Erosion Control (Silt Fence)	LF	250	\$ 3.00	\$ 750
Demolition	LS	1	\$ 2,500.00	\$ 2,500
Sub-Total				\$ 5,750
Hardscape				
North Pavers	SF	426	\$ 16.00	\$ 6,816
South Pavers	SF	363	\$ 16.00	\$ 5,808
North Side Seating Wall	LF	110	\$ 150.00	\$ 16,500
South Side Seating Wall	LF	100	\$ 150.00	\$ 15,000
North Paver Map	EA	1	\$ 2,500.00	\$ 2,500
South Paver Map	EA	1	\$ 2,500.00	\$ 2,500
Sub-Total				\$ 49,124
Artistic Lighting				
North Fiber Optic Pole Light	LF	525	\$ 27.00	\$ 14,175
North Power Connection	EA	1		\$ -
North Light Fixtures	EA	80	\$ 145.00	\$ 11,600
North Light Driver	EA	6.00	\$ 125.00	\$ 750
North Conduit	LF	120	\$ 7.00	\$ 840
South Fiber Optic Pole Light	LF	475	\$ 27.00	\$ 12,825
South Power Connection	EA	1		\$ -
South Light Fixtures	EA	65	\$ 145.00	\$ 9,425
South Light Driver	EA	5	\$ 125.00	\$ 625
South Conduit	LF	105	\$ 7.00	\$ 735
Sub-Total				\$ 50,975
Sub-Total				\$ 140,849
Contingency			10%	\$ 14,085
Grand Total				\$ 154,934

A PATH FORWARD

Our team envisions this project as a first step forward toward bridging this divide. As such, the features on this page are not currently within our scope of work, but our team has designed with an eye toward the future and would like to include these elements in our final concept site design.

While we see our design as standing alone, our team envisions three potential elements that could be phased in as funding becomes available including:

Adding Additional Pedestrian Street Lamps

For centuries, street lamps have acted as bastions of safety and governmental protection, providing illuminated and secure spaces for all pedestrians to navigate their cities. However, just like the ornamental facades of historic commercial buildings, the continuity of decorative and functional street lamps, in addition to other streetscape amenities, on West Main Street also comes to a screeching halt at Roy Wilkins Avenue.

Our design includes four of the historic-style (Main Street standard) street lamps along each side of the street. When visitors walk through the corridor, they will meander between the “facades” and street lamps which will further engage the site’s history as the city’s first street and commercial center. On this block the lamps may use a non-traditional color light that coordinates with the art work.

Formalized Crosswalks

Our team has noticed that crosswalks are non-existent, and actually pedestrians are discouraged on the northern crossing on main street at Roy Wilkins Avenue. These types of issues play a major role in the perception and reality of the divide. Today, priority is given to vehicles **leaving** Downtown versus pedestrians trying to walk home or to businesses.

Innovative Landscape Design

Around the Ninth Street interchange, amazing opportunities exist to test and research plant life within the space under the overpass. This physical condition exists throughout our city and as such, major value exists in developing a palette and design standards for landscapes that can thrive in harsh soil and light conditions. Additionally, with an eye toward sustainability, many opportunities may exist for the landscape to act as stormwater infrastructure collecting and cleaning water as it washes from the overpass to the space below.





Using landscape elements will soften the underpass visually. These elements can also address stormwater quality and volumes through bioswale and other BMP opportunities that exist on both sides of Main Street.







OUR TEAMS COLLECTIVE EXPERIENCES ALLOW FOR AN IMPLEMENTABLE DESIGN THAT CRITICALLY AND CREATIVELY ENGAGES A SITE STEEPED IN HISTORICAL RELEVANCE AND EMBEDDED IN THE PERSONAL, SOCIAL, AND POLITICAL SENTIMENT AND CLIMATE OF OUR CITY TODAY.

TOGETHER, OUR TEAM HOPES TO PROMOTE LOUISVILLE RESIDENTS AND VISITORS TO DISCOVER THE COMPLEX UNDERPINNINGS OF PHYSICAL AND PSYCHOLOGICAL BARRIERS AND TO CONSIDER WHERE, AND FOR WHOM, "IT IS POSSIBLE."

