Metro commissions artists to create engaging and thought-provoking artworks to make your journey more inviting and pleasurable. The artworks weave a multi-layered cultural tapestry that mirrors Los Angeles County’s rich contemporary and popular cultures.

Established in 1989, the Metro Art program has commissioned over 250 artists for a wide variety of both temporary and permanent projects. Artists are selected through a peer review process with community input; all works are created especially for their transit related sites.

This guide is intended to help you discover artworks throughout the Metro system.

For more detailed information on the artwork and the artists, please visit metro.net/art.

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Art’s a Trip.

Free Metro Rail Tours

It’s free. It’s provocative. It’s a great ride.
Tours for groups of 15 or more are available by special arrangement. Call 213.922.2738 for information or visit metro.net.

Tours are offered the first Saturday, Sunday and Thursday of each month. The tours are roundtrip and last approximately two hours.

> Saturdays – Meet at 10am at the street level entrance to the Hollywood/Highland Metro Rail Station.
> Sundays – Meet at 10am at the information booth inside the entrance to historic Union Station.
> Thursdays – Meet at 7pm at the street level entrance to the Hollywood/Highland Metro Rail Station.

Each tour is unique, visits different stations and is led by a member of the Metro Art Docent Council, a group of volunteers committed to increasing awareness of the broad range of art in the Metro System.

Contents

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Metro Division 3
List of Artists
Awards

Metro Lines and transitways
Anne Marie Karlsen, 2000  
Kaleidoscope Dreams

Kaleidoscopic ceramic murals depict the dreams and aspirations of generations of San Fernando Valley immigrants and celebrate the Valley’s spirit and history.

Margaret Garcia, 2000  
Tree of Califas

In 1847 at this site, the treaty was signed that relinquished control of California from Mexico to the United States. This event is reflected in the platform column artwork, the entryway, and architectural elements throughout; a collaboration with Siegel Diamond architecture.

Rotating artists

The mezzanine level features a changing display of photographic transparencies installed in a series of seven backlit boxes.

Stephen Johnson, 2010  
Universal Delights

An exuberant juxtaposition of imagery celebrating the film and television industry and their universal impact is crafted from glass mosaics and located above the ticket vending machines.
Shishie Akin, 2000
Underground God
Theological projected images lead passengers into an undulating, organic and sensual station cavity; a collaboration with Dworsky Associates Architects.

Gilbert “Mago” Luján, 1999
Mosaic for Hollywood
The past and future collide in this station with depictions of bones of excavated animals, large-scale photos and symbols from ethnic cultures; a collaboration with Escudero-Fribourg, Architects.

Robert Millar, 1999
Planetary elements, medical symbols, and microscopic imagery are coupled with 1950’s Sci-fi and contemporary design to explore the origins of life forms; a collaboration with Diedrich/NBA, Architects.

George Legrady, 2006
Kinetic Flow
Porcelain enamel steel panels employ a mathematical formula to manipulate ridership statistics in bold, kinetic visual patterns.

Tyree Guyton, 2010
People in Motion
A glass mosaic frieze at the station entry stairs depicts footprints of all colors, sizes and shapes that symbolize, in essence, the power of transportation and an individual’s desire to take action and move the human spirit.

Sheila Klein, 2000
Underground God
Theological projected images lead passengers into an undulating, organic and sensual station cavity; a collaboration with Dworsky Associates Architects.

Robert Millar, 1999
Planetary elements, medical symbols, and microscopic imagery are coupled with 1950’s Sci-fi and contemporary design to explore the origins of life forms; a collaboration with Diedrich/NBA, Architects.

May Son, 1999
The past and future collide in this station with depictions of bones of excavated animals, large-scale photos and symbols from ethnic cultures; a collaboration with Escudero-Fribourg, Architects.

May Sun, 1999
The past and future collide in this station with depictions of bones of excavated animals, large-scale photos and symbols from ethnic cultures; a collaboration with Escudero-Fribourg, Architects.

Michael Davis, 1999
Ecliptic/Illume
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Rotating artists – ongoing

The mezzanine level features a changing display of photographic transparencies installed in a series of seven backlit boxes.

Richard Wyatt, 1996
People Coming People Going

Tile murals covering the end walls of the station acknowledge the diversity of Los Angeles and are a metaphor for a city always in transition.

Frank Romero, 1996
Festival of Masks Parade

A colorful mural located on the end wall of the station features images from the parade, held on the boulevard above.

Pae White, 2003
The Beginnings

An arrangement of organic sculptural benches with circular paving medallions provides seating for this busy Metro Rapid stop; a collaboration with Tom Marble.

George Stone, 1999
Huge faux rock formations inspired by the geology of this site juxtapose nature against the imposed architectural structure; a collaboration with Anil Verma, Architects.

Bob Zoell, 2004
No Title

Punctuation and typographic symbols on ceramic tiles cover concrete columns at platform levels, infusing whimsy and color.

Peter Shire, 1996
Los Angeles Seen

Sculptures floating overhead at the entryway convey a theatrical, circus-like spin on the industrial world.
Jonathan Borofsky, 1993
*I Dreamed I Could Fly*
Life-size figures soar high above the station platform casting shadows on the ceiling; a sound installation features the trilling of a bird.

Samm Kunce, 2004
*In the Living Rock*
A “hanging garden” of Venetian glass mosaic is set within granite tile representing geological strata at the 1st and Hill Street station entrance.

Stephen Antonakos, 1993
*Neons for Pershing Square*
Neon sculptures above the station interior are mirrored in the high stainless steel ceiling.

Therman Statom, 1993
*Into the Light*
Large oversized sculptures are suspended in the station skylight and cast patterns on the paving below.

Francisco Letelier, 1993
*El Sol/La Luna*
Tile murals pay homage to major construction projects of the past and present, as well as the people and landmarks of the neighborhood above.

Sonia Romero, 2010
*MacArthur Park, Urban Oasis*
Highly crafted artisan ceramic tile murals at the station mezzanine depict 15 vignettes representing places, people and activities found in the historic and fabled park.

Noel Norton, Marta Perlas, Kipp Kobayashi, 2002
*Plantings*
A series of twelve concrete benches contain decorative architectural designs. Lighting mounted above projects images in the shape of tree leaves onto the seating areas. Additional artwork featured in Metro Blue Line section.

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A “hanging garden” of Venetian glass mosaic is set within granite tile representing geological strata at the 1st and Hill Street station entrance.
City of Dreams, River of History

This multimedia work in the East Portal includes an allegorical “river” with historical artifacts, bronze paving inserts, tile benches, a large-scale mural, and comments on the environmental and cultural history of the site.

In collaboration with Richard Wyatt.

Peter Reiquam, 2004
Civic Center Benches

Modular benches in colorful granite hues relate to the formal symmetry of the station and suggest stylized domestic furniture.

Faith Ringgold, 2000
People Portraits in Creativity, Performing, Sports, & Fashion

Boldly colored glass mosaic murals capture people engaging and enjoying creative activities at 50 locations along mezzanine walls.

Tony Schoonhoven, 1993
Traveler

At the bottom of the escalator and adjacent to the ticket vending machines, this tile mural depicts travelers from different Los Angeles eras.

Christopher Sprout, 1995
Union Chairs

Granite benches on the station platform put a contemporary spin on the shapes of the old wood and leather seating in historic Union Station above.

Cynthia Carlson, 1993
LA. City of Angels

This relief mural above the escalators represents the history of the founding families of Los Angeles.

Bill Bell, 1995
A Train

At the top of the East Portal escalators to the subway, a series of dancing light sticks produce hidden images and sound for passengers to discover.

Richard Wyatt, 1995
City of Dreams, River of History

Large scale mural depicts early and contemporary settlers of Los Angeles and comments on the cultural history of the site.

In collaboration with May Sun.

May Sun, 1995
City of Dreams, River of History

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Civic Center Station

Union Station

Union Station

Union Station

Union Station

Union Station (East Portal)

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Union Station (East Portal)
The red-tailed hawk, antelope, mountains/arroyo, oak tree and Gabrielino woman punctuate formwork on the alignment and the station parking structure.

Suspended above each stairway to the platform level are porcelain enamel steel panels containing photographic portraits of local residents.

A dramatic metal grille at the entryway forms a relief against a colorful tile wall. A circular “sun marker” casts shadows on the platform pavement.

Life-size photographic portraits of area residents engaged in everyday activities are emblazoned on dichroic glass panels throughout the entry galleries.

Contemporary depictions of ancient Native American imagery are painted on aluminum cutouts and suspended between columns above the station platform.
Teddy Sandoval, 2003 Highland Park Gateway

Three mosaic tile guardian figures on columns, painted tile, metal palm frond canopies and playful seating are all fanciful elements of this station; project implemented by Paul Polubinskas.

Roberto L. Delgado, 2003 El Quetzalcoatl de Xochicalco and La Gente del Pueblo

The plumed serpent Quetzalcoatl, a culturally significant figure from Meso-American culture, is the inspiration for a carved stone relief in the planter beds.

Jud Fink, 2005 Stone Tree Inverted Post (Bound Water Light)

A copper-bound “Stone Tree” with blunt limbs is set amidst a backdrop of wood beams and arroyo stones. Concrete benches are adorned with blue illuminated globes.

Teddy Sandrow, 2003 Highland Park Gateway

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Nobuho Nagasawa, 2009
Landings
Metal bird sculptures populate portions of the walls, alluding to migrations, travels and destinations. The theme continues throughout the mezzanine with a glass map of Boyle Heights, a suspended sculpture simulating a bird’s nest and egg, and poetic aluminum text on the mezzanine and train wall.

Paul Botello, 2009
Syncretic Manifestations
Stainless steel cut panel sculptures in the style of Mexican “papel picado” (cut paper) are placed along both sides of the platform, the station approaches and the canopy gables. These sculptures broadly pay homage to family, culture and history.

Clement Hanami, 2009
Through the Looking Glass or Traveling at the Speed of Light (Rail)
A monumental “looking glass” steel sculpture overlooks a representation of the solar system on the platform’s concrete paving. The “looking glass” is inscribed with a quote from a notable educator who taught in the surrounding schools.

José López, 2009
Maravilla Hearts of Tokens
Ellipse shaped aluminum panels span across the canopies with imagery of past and present-day Boyle Heights events. Artwork of historic transit tokens are included in the skylights. A sculpture forming the words “TO...” evokes the famed Hollywood sign creating a new landmark.
Roberto Gil de Montes, 1993
Heaven to Earth
At the Hope Street entrance, this ceramic tile triptych contains imagery that symbolically corresponds to passengers' subterranean descent. Additional artwork featured in Metro Red Line section.

Joyce Kozlo, 1993
The Movies: Fantasies and Spectacles
Installed along the platform walls, an unfolding filmstrip displays a series of hand-painted tiles featuring imagery from hundreds of films. Additional artwork featured in Metro Red Line section.

Robin Brailsford, 1993
Time and Presence
Overhead, steel canopies with cutout images rectify the earth and solar system, casting shadow patterns on the platform and providing shade.

Mark Lane, 1994
Who, What, Where?
Uderfoot, a series of questions posed through the use of figures, symbols and text allude to travel as a metaphor for life.

Sandra Rowe, 1993
Hope, Dream, Path, Focus, Belief
Above the seating areas are images of community member profiles and symbols reflecting immigrant aspirations. Drawings by local youth adorn station columns.

Adobe LA, 2009
Blissful Interiors
The artist team created a free standing sculpture inspired by the striking and colorful design culture of Eastside living rooms, shops, cars, toys and yards. Sculptural benches sit atop artist designed tile rugs at the platform.
East Los Streetscapers, 1995
South Central Suite
Colorful platform and street level panels survey a compressed history of Central Los Angeles and depict the lives of contemporary community members.

Roberto Salas, 1994
Blue Line Totems in Red
Overhead is a series of red “totems” perforated with old ticket punch shapes used by conductors on the historic Red Cars; underfoot, mosaic proverbs reflect on the concept of time.

Eva Cockcroft, 1995
Compton: Past, Present & Future
Ceramic tile murals located throughout the station examine Compton’s historical and contemporary life.

Ricardo Duffy, 2004
A Florence Moment
Ceramic tile mural panels located above station seating areas depict the vitality of the local neighborhood.

Ricardo Mendoza, 2004
The Will to Progress
Larger than life ceramic figures at the street level columns “raise” the train tracks above and provide a welcoming entrance.

Elliot Pinkney, 1995
Running for the Blue Line
Brightly painted figuration metal panels along the track fencing enliven the passenger experience.

Horace Washington, 1994
A Tribute to Industry
Giant spools of thread, a sewing machine bobbin and wrenches provide seating areas, while paving tile designs were inspired by buttons, tools, nuts and washers.

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Judith F. Baca, 2008
Metate Bench
Each of the four cast concrete benches echo the shape of “metates,” indigenous grinding stones and contain colorful, glazed ceramic inserts in the shape of corn kernels. Cultures around the world have used a similar tool for processing food and healing compounds.

Elliot Pinkney, 1995
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Brightly painted figuration metal panels along the track fencing enliven the passenger experience.

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Running for the Blue Line
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Colin Case, 1999
Del Amo West
Curious riddles drawn from events in local history are cast into this colossal, ornate wheel.

Jacqueline Dreager, 1992
Great Gathering Place
A large sundial located at the station entrance houses a Wallace Stevens poem and is surrounded by seating formed from aircraft nose cones.

Merga Conceptual Design, 2006
Out of Sight
A canopy of translucent glass plates with colorful images lyrically plays with the “meeting moment,” while two modern designed concrete seats spell out a poetic reference with embedded metal letters.

Joe Lewis, 1994
Twelve Principles
Twelve overhead discs contain icons and text reflecting the most frequently cited values held by over 100 community members.

Terry Ronstan, 1994
Local Odyssey
Explore overhead montages that combine photographs of contemporary local “heroes,” art historical figures and antique maps.

Jim Isermann, 1995
Failed Ideals
Stained glass “windows” at station pylons feature designs based on architectural details and patterns from the City of Long Beach.

Paul Tzanetopoulos, 1995
Breezy and Delightful
Rotating, wind-driven sculptures reference textile designs from the many cultures of people living and working in the City of Long Beach.

Artesia Station
Wardlow Station
Del Amo Station
Willow Station
Pacific Coast Highway Station
Anaheim Station
5th Street Station
7th Street Station

A wishing well accompanied by community “wishes” awaits passengers, while poetic text and mosaic wave patterns reiterate the reference to water.
Carl Chang, 1995
Museum of Space Information
Overhead is a blue glass “wave” canopy, underfoot are numerous references to the aerospace industry including satellite sculptures, windscreens and seating. This project was funded in part by TRW and the City of Redondo Beach.

Renée Petropoulos, 1995
Untitled
Artsworks include large vibrant medallions, terrazzo paving, text, air ventilator towers and giant industrial tools and gears providing seating. This project was funded in part by Continental Development Corporation.

Daniel Martinez, 1995
For Your Intellectual Entertainment
A giant steel mesh hand launches a “paper” airplane towards an oversized goal post and harkens to the area’s aerospace industry.

Charles Dickson, 1995
Dona Only
The mariposa (“butterfly” in Spanish) is used as a motif throughout station artworks, including the colors of the canopy and the shapes of the benches.

Patrick Mohr, 1995
Angel Train
Train, trumpets and text evoke an imaginary conversation between two children about a metaphorical journey they are about to take.

June Edmonds, 1995
We Know Who We Are
One side of the Venetian glass mosaic medallions features images of people from the surrounding neighborhood, while the other depicts icons from various cultures.

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Train, trumpets and text evoke an imaginary conversation between two children about a metaphorical journey they are about to take.
Kim Yasuda, 1995

A tile mural of a tree, an urban-scale trellis and a “wishing well” bucket pay homage to the area’s agricultural history; a collaboration with Torgen Johnson.

Steve Appleton, 1995

Fragments of art and architecture including the canopy, benches and concrete tiles are located throughout the multi-level station.

Stanley C. Wilson, 1995

African and Native American icons are featured in the seating and guardrails located throughout the station and in the floor tile on the lower level.

Willie Middlebrook, 1995

Photographic images of artists from the surrounding community are featured in a large porcelain enamel mural on the lower level of the station.

John Outterbridge, 1995

Two concrete pyramid forms, located adjacent to the park/ride lot, are visually joined as one; the tile work is an homage to nearby Watts Towers.

Richard Torner, 1995

Concrete furniture groupings, literary quotes and period architecture influenced by the 1950’s provides a transition between home and workplace.

Steve Appleton, 1995

Locus: City Imprints

Fragments of art and architecture including the canopy, benches and concrete tiles are located throughout the multi-level station.

Kim Yasuda, 1995

real proven

A tile mural of a tree, an urban-scale trellis and a “wishing well” bucket pay homage to the area’s agricultural history; a collaboration with Torgen Johnson.

Buzz Spector, 1995

Crenshaw Stories

An “open book” theme is presented in the form of 72 collected local stories in multiple languages, all hand-painted on ceramic tiles throughout the station.

John Outterbridge, 1995

Pyramid

Two concrete pyramid forms, located adjacent to the park/ride lot, are visually joined as one; the tile work is an homage to nearby Watts Towers.

Mineko Grimmer, 1995

Companions

Abstract bronze figures are scattered throughout the station and provide a human scale to offset the large-scale architectural environment.

Steve Appleton, 1995

Los Angeles: City Imprints

Fragments of art and architecture including the canopy, benches and concrete tiles are located throughout the multi-level station.

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Untitled

Concrete furniture groupings, literary quotes and period architecture influenced by the 1950’s provides a transition between home and workplace.

Veronica Sillert, 1995

Pyramid

Two concrete pyramid forms, located adjacent to the park/ride lot, are visually joined as one; the tile work is an homage to nearby Watts Towers.
Erika Rothenberg, 1995
Wall of (Un)Fame
Terra-cotta concrete wall panels house the foot and handprints of area residents. This project was funded in part by the Cities of Downey, Paramount and Bellower.

Meg Cranston, 1995
Suka: Place of Bees
Passengers are reminded of what was once known by Native Americans as “the place for bees” by a giant bee sculpture and numerous bee-related imagery at the station.

Sally Weber, 1995
Celestial Clock
Overhead, a sculpture suggests astronomical instruments; at lower levels a tile mural replicates a local Chumash cave painting and a text panel tells the story of Sky Coyote.

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Robin Stayhorn and Michael Massenburg, 2002
Pathway to Freedom
Concrete and ceramic tile benches honor important historical events in the life of Rosa Parks.

Joe Sam., 1993
Hide-n-Seek
Created in collaboration with local schoolchildren, giant painted figures play amongst the freeway columns.
Laura London, 2005
Former Location/Contemporary Portrait
Black and white contemporary portraits shot in historic locations of rock ’n’ roll history reference the styles and fashions of the times. Locations include the Newport ‘69 Festival and the original site of a Rolling Stones album cover.

Daniel Marlos, 2005
Journey to California
Century old quilt patterns have descriptive names corresponding to important events. Journey to California references both California and travel. Its formal geometry translates into the functional artwork of the station.

Phung Huynh, 2005
Lucky California
Artworks display lucky Chinese cherubs with California poppies and Chinese cherub pilots in a surreal yet travel-friendly atmosphere of airplanes, birds and flying oranges.

Caryl Davis, 2005
Dramatic Locale
A listing of place names given to the region’s landforms portrays a dialogue between the land and a changing population. A rocky image as seen from space represents vast ranges, valleys and fault zones.

Jud Fine, 2005
Seven Spots and a Path
The carefully determined placement of the Allepo and Torrey Pines along the entire alignment was developed to heighten the sense of arrival and to provide a rhythmic experience. The seven landscape areas reflect residential plantings from the immediate area and sculptural elements.

Renée Petropoulos, 2005
14 Miles
The artist visualized movement like a necklace running along the 14 miles of the Orange Line; her concept is reflected in the design of station canopies, platforms, seating and other station elements.

Metro Orange Line
Sandow Birk, 2005
Tarzan and Tarzana
The 28 chapter, 172 page text of *Tarzan* of the Apes invites passengers to read the book in its entirety while zebra and giraffe skins reference the town of Tarzana named after Edgar Rice Burroughs’ most famous creation.

Pat Warner, 2005
What We See
Images of birds sighted on campus include the Red Tailed Hawk and the Western Bluebird. Leaves, tree limbs, and overlapping lattice designs reflect Pierce College’s emphasis on agricultural programs.

John Divola, 2005
Images From Dogs Chasing My Car in the Desert
Individual dogs frozen in motion and dog run sequences bring a sense of dynamic motion and provide a simple iconic identity for the station.

John Rolo, 2005
Valley Scan
As an invitation to look beneath the Valley’s surface both literally and imaginatively, the work symbolically references the buried geologic history of the area while paying homage to the geologists of today.

Jody Zellen, 2005
Now and Then
Photographic images trace the architectural history of the San Fernando Valley and its relationship to Los Angeles. Text-based pavings quote the San Fernando Valley Song and Catherine Mulholland.

Sambou Birk, 2005
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Roxene Rockwell, 2005
VAN NUYS, The New Town
Wheat and sugar beet fields are reminders of what was here before the area was subdivided in 1911. Floating musical notes reference a history of organ manufacturing for silent movie theaters.

Michael Martinez, 2005
Todos vuelven / *Todos vuelven* / *Todos vuelven*
Collaged pieces rendered with fabric adorn a poem by Pablo Neruda. Pre-Columbian glyphs reference the world’s largest butterfly sanctuary, and a map indicates the Monarch’s western migratory path.

John Reddick, 2005
Valley Scan
As an invitation to look beneath the Valley’s surface both literally and imaginatively, the work symbolically references the buried geologic history of the area while paying homage to the geologists of today.

John O’Brien, 2005
OverSite
Images taken from land, from aircraft and from satellite sources can be enjoyed as artwork from the purely decorative point of view or as actual maps of the area.

VAN NUYS STATION
APPLYSDAY STATION
WOODLEY STATION
BALBOS STATION
RESEDA STATION
SADDLEBROW STATION
Pierce College Station
DE SOTO STATION
The pedestrian bridge boasts a fiery crimson palette, while the tile surrounding the two elevator enclosures depicts a pulsating pattern of blood red racing through a field of taupe.

The artists developed a harmonious palette of cool blues and greens in painted surfaces and tile murals at the pedestrian bridge, bus boarding area, and the elevator lobby.

Representational and abstract elements from neighboring signage, printed posters and other found images invoke cultural references and allude to a history of accumulated information.

Metro Environments

- Metro Customer Center
- Metro Vehicles
- Union Station Bus Plaza
- Metro Headquarters
- Metro Division 9
Inspired by the architectural vernacular of Southern California sunscreens of the 1950’s and 60’s, colorful painted metal panels wrap around the exterior building walls.

Seat fabric design for select Metro buses weaves together symbols derived from transit passes of the past. A collaboration with Tom Marble.

Cutouts in metal railings, screens and grills throughout the bus plaza and the Metro Headquarters building depict mythological figures and symbols.

Elegant metal and glass bus shelters in the bus plaza incorporate ideas about movement, evolution and change; a collaboration with Torgen Johnson and Matthew Vanderborgh.
Peter Shire, 1995

Paseo César Chávez

Located at the corner of César Chávez and Vignes streets, each of these three water fountains was designed to have a different sound; each is clad in colorful handmade tiles.

East Los Streetscapers, 1995
La Sombra del Arroyo

Handpainted tiles and bronze sculptures depicting flora and fauna are found under the bus plaza pedestrian bridge.

Elsa Flores, 1995

Paseo César Chávez

Located at the corner of César Chávez and Vignes streets, each of these three water fountains was designed to have a different sound; each is clad in colorful handmade tiles.

Roberto Gil de Montes, 1995

Paseo César Chávez

Located at the corner of César Chávez and Vignes streets, each of these three water fountains was designed to have a different sound; each is clad in colorful handmade tiles.

Peter Shire, Elsa Flores, Roberto Gil de Montes, 1995

Located in proximity of the Paseo fountains, all three artists combined efforts to create the vibrantly colored tile bench.

Elsa Flores, 1995

Paseo César Chávez

Located at the corner of César Chávez and Vignes streets, each of these three water fountains was designed to have a different sound; each is clad in colorful handmade tiles.

Margaret Nielsen, 1995

LA Dialogs

This mural, in the Metro Headquarters’ cafeteria lobby, chronicles Los Angeles’ history.
A photo collage mural in the Metro Headquarters’ Boardroom lobby presents the idea of transportation from an individual to a global perspective.

A series of four murals in the Metro Headquarters’ lobbies feature the evolution of transportation systems in Los Angeles.

The terrazzo entry floor design was created with Metro employees and their jobs in mind. The patterned floor consists of train wheels, bicycle wheels, bus wheels, and power gears, all interconnected by a belt running throughout the entire entry floor design.

The lobby mural combines indigenous beliefs pertaining to the earth and sky, the citrus industry and the healing of the polluted environment through increased use of the Metro system.
Artists’ List

- Adobe LA
- Lynn Aldrich
- Michael Amescua
- Stephen Antonakos
- Steve Appleton
- Judith Baca
- Bill Bell
- Jonathan Borofsky
- Rob Bralver
- Terry Braunstein
- Cynthia Carlson
- Chusen Chang
- Carl Cheng
- Eva Cockcroft
- Meg Cranston
- Michael Drone
- Roberto L. Delgado
- Alejandro de la Rosa
- Charles Dickson
- Jacqueline Dreager
- Ricardo Duffy
- East Los Streettcsapers
- June Edmonds
- Jud Fine
- Elsa Flores
- Margarete Garcia
- Chun Gauthe
- Roberto Gil de Montes
- Tony Claxton
- Colin Gray
- Minoko Gimmer
- Tyree Guyton
- Clement Hanami
- Jim Isermann
- JoeSam.
- Stephen Johnson
- Anne Marie Karlsen
- Sheila Klein
- Kipp Kobayashi
- Nozomi Kozu
- Tony Krawczyk
- Tony Kudic
- Nancy Lake<br>...
Awards

American Institute of Architects, California Council and San Fernando Valley Chapter (2 Awards)
Progressive Architecture Citation (2 Awards)
US Department of Transportation and DOT/National Endowment for the Arts Merit Awards for Design Excellence (3 Awards)
Caltrans Design Excellence (5 Awards)
Americans for the Arts Public Art Network Year in Review Top Projects (2 Awards)
International Illumination Design (2 Awards)
Lumen West Merit (2 Awards)

Over 20 additional art and design awards.
METRO ART