

EXPERTISE

Vicki is an Interdisciplinary Artist and Designer with a stellar track record. Her work thrives at the intersections of Art with Urban Design, Environment and Infrastructure, bridging the gaps between disciplines to create a more meaningful and engaging public realm. Vicki's projects are best known for symbolic pattern work, the play of sunlight and shadow over sculptural form, and her ability to address the entire site as a canvas. Her practice includes design team collaborations, mentoring interns, public engagement, public art master planning, and promoting economic development through the Arts.

EXPERIENCE

- Gateway bridges, railings, grills, towers, & sculptures
- Streetscapes, pedestrian links & trails
- Transit, shelters, paving, windscreens, & medians
- Lighting: roadway, pedestrian & signature
- Infrastructure walls: custom forms & patterning
- Public Art Master Planning, community engagement and public outreach

RECOGNITION (recent / selected)

| | |
|------|--|
| 2023 | CODAwards, Top 100 Projects, Merit Award, East Kellogg, Wichita, KS |
| 2022 | CODAsummit, Artist's Showcase, Denver, CO The Making of Art for Public Places, Part 1, Vicki Scuri, South Bellevue Station Acoustic Panels, https://www.youtube.com/watch?v=An1BMgEvLqA |
| 2021 | Move The Era: Vicki Scuri with Jeanne Acutanza, host: https://buildtheera.com/podcast |
| 2020 | CODAsummit: Straight Talk Panel, virtual conference, Madison, WI CODAwards Top 100 Projects, Aurora Bright Dawn, Seattle, WA |

PROFESSIONAL AFFILIATIONS

Americans for the Arts
International Sculpture Center
Women in Transportation

EDUCATION

Certificate /Digital Design
Master of Fine Arts
Bachelor of Arts

UW, Seattle, WA
UW, Madison, WI
UC, Berkeley, CA

PUBLIC ART (recent / selected)

| | | |
|---------|--|-------------------|
| 2021-23 | West Glebe & Ridge Road Bridges, Arlington, VA Aesthetics: \$350,000; Client: Arlington County Role: Artist designed grills, parapet patterning & lighting. | (built) |
| 2017-23 | "Branching Out" Purple Line, New Carrollton, MD Aesthetics: \$232,500; Client: Maryland Transit Administration Role: Artist designed glass wind screens for shelter. | (in construction) |
| 2014-23 | "Photo-Synthesis", Bellevue, WA (station opens in 2023) Aesthetics: \$400,000; Client: Sound Transit Role: Artist designed patterned acoustic panels for guideway. | (built) |
| 2021-22 | 12th Street Gateway Sculpture, Sacramento, CA Aesthetics: \$350,000; Client: City of Sacramento Role: Artist designed 40' tall sculptures. | (built) |
| 2021-22 | Butterfly Screens at The Reach, Columbus, OH Aesthetics: \$175,000; Client: White Castle Role: Artist designed screens for parking lot. | (built) |
| 2019-22 | Crabtree Creek Greenway Pedestrian Tunnel Project , Cary, NC Aesthetics: TBD; Client: Town of Cary Role: Artist designed patterning for tile, concrete, railing and lighting. | (in design) |



I am an Artist and Designer who humanizes the built environment, connecting people with place. I endeavor to enrich civic identity, promoting community pride and economic development, fostering meaningful connections with history, culture, and the environment. My work is inspired by nature, viewed through the lens of technology; interpreting and transforming the natural world into perceptual experiences with a symbolic awareness of nature. My work thrives at the intersections of Art with Urban Design, and Environment, bridging the gaps between disciplines to create a more meaningful and engaging public realm, receiving national acclaim for over 35 years.

My signature work includes symbolic patterning, the play of sunlight and programmable LED lighting over sculptural form, and holistic contextual design. My projects are fabricated in a variety of materials, most often including steel, concrete, polycarbonate, and programmable LED lighting. Sustainable weathering steel, having an affinity with landscape, is a mainstay of many of my projects. My works are layered in meaning, inviting multiple views and sustained interest. I excel in collaborations with professionals and communities of different backgrounds than my own, promoting thoughtful, expansive dialogue and discovery. I am a good communicator. I build consensus among diverse groups by distilling information and revealing core human values that transcend, age, race, or wealth. My community engagement process is interactive, promoting teamwork and creative activities through hands-on workshops and local site explorations. I succeed in working across cultural differences by being an authentic advocate for all who I serve, promoting best practices and holistic design through Public Art.

I am knowledgeable in all phases of design, cost estimating, fabrication, and construction. I am constantly honing my skills, including earning a Certificate in Digital Design and Fabrication from the University of Washington. These digital tools expand my abilities to realize my work on a large and small scale and to embrace a more experimental process in image and fabrication development. My practice includes design team collaborations, site specific installations, mentoring interns, public engagement, and public art master planning, promoting economic development through the Arts.

TESTIMONIALS**West Glebe, Arlington, VA**

"Vicki Scuri SiteWorks successfully interpreted community feedback, policy guidance and navigated a challenging design and approval process into a poetic expression that encourages the user to admire the nature and setting around them. The bridge connects Alexandria and Arlington, VA neighborhoods and re-connects users with nature through biophilic design. Her team produced high quality drawings, communicated frequently and asserted an exceptional level of excellence in fabrication, finish and installation. The West Glebe Road bridge is an enduring testament to what an artist can do to integrate public art into vital civic infrastructure while reflecting on the industrial past, local geography, and the movement of water. The artwork gracefully serves an important safety function while providing comfort and enjoyment for all users."

– Kris Kridler, AICP, County Architect and Urban Design Supervisor, Arlington County, VA

WAM Windscreens, Wichita, KS

"I am fortunate to have had the opportunity to work with Vicki Scuri SiteWorks on the roughly six-acre Wichita Art Museum Art Garden Master Plan. Confluence partnered with Vicki for her vast expertise in art and site relationships, understanding of key views, and sensitivity to surrounding context. Vicki excels in open collaboration and played a crucial role in client charrettes, evaluating concepts and developing ideas. Based on the Master Plan recommendations, Vicki was commissioned to develop the Partition Screens, engaging ribbons of weathered steel that elegantly express the movement and patterns of wind. The Partition Screens came in under budget and I was impressed with Vicki's knowledge of weathered steel finishes. Her relationship with numerous art fabricators was a valuable resource to the team and the project. Vicki is enthusiastic and passionate about her work, and it translates to amazing works of art that enrich communities."

– Matt Evett, Associate ASLA, Confluence, Kansas City, MO

Wings of Change

By **Sacramento Magazine** - November 4, 2022



Photo by Gabriel Teague

Two 40-foot winged sculptures have risen in The River District, near Richards Boulevard and N. 12th Street. Titled "Uplift," they're the latest in the city of Sacramento's metamorphosis-themed public art project that includes seven murals along the N. 12th Street corridor. The sculptures, which will light up at night, were created by Seattle-based artist Vicki Scuri.

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parting shot

Public Art Meets Sustainability in Texas

Airway is a renovation of existing infrastructure that creates a gateway to the El Paso International Airport and downtown El Paso, Texas. The installation includes an array of 50-foot-tall, functional, illuminated wind turbines with customized radial armatures paired with sequences of low illuminated sculptures and arched planters hosting native trees and plants. The project promotes sustainability, incorporating renewable energy, xeriscaping, and programmable LED lighting for celebrating the seasons and community events.

The artist, Vicki Scuri, drew inspiration from the airport, the name "Airway," the wind, the mountains, native plants, and the commercial/industrial site characterized by oil tanks, gas stations, hotels, and restaurants. The dynamic site has a mountain backdrop visible from many vantage points, and the work captures the essence of place, creates a landmark, and offers a unique aesthetic expression.

The lighting for the Airway reflects the seasons—blue and green in spring, green and orange in summer, orange and purple in fall, and purple and blue in winter. The color sequences represent a pattern structure similar to a quilt or a Mexican blanket.

The artist, the design team, and the contractor collaborated seamlessly, which made it possible to accomplish a very ambitious project in two-and-a-half years. The El Paso community has also embraced the installation, voting it Best Public Art Display in the Best of the Border 2014.

For more information, go to vickiscuri.com. For a video of the installation, go to solartoday.org/airway.

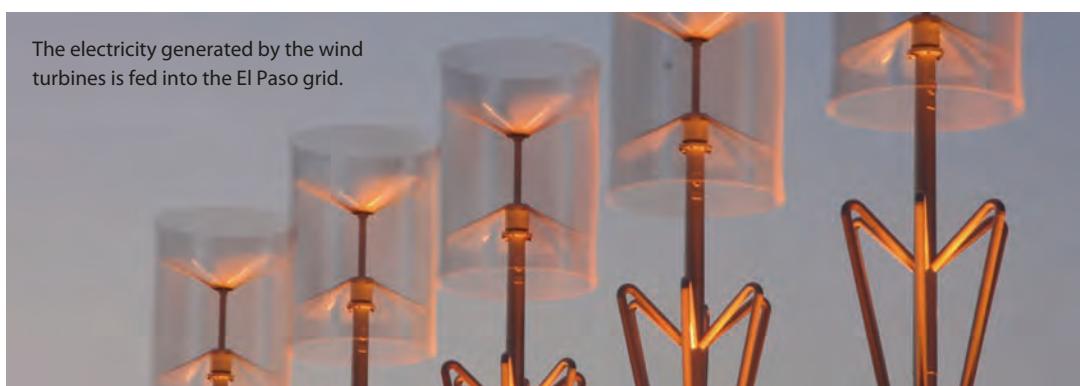
—MAUREEN MCINTYRE



Airway was inspired by images of flight and movement.



Airway was built on existing infrastructure at a busy El Paso intersection.



The electricity generated by the wind turbines is fed into the El Paso grid.

A Green Way Through

How a public artist made a new
highway more palatable.

By Daniel Jost



ABOVE: Sandpoint, Idaho brought in artist Vicki Scuri in 2000 to help design a highway bypass site. She found the community wanted a green wall. It was completed in 2012. OPPOSITE: The mechanically stabilized earth (MSE) green wall.

U.S. Highway 95 is the main north-south route through Idaho. Yet until recently, it slowed to 25 miles per hour in Sandpoint, a small city on the state's panhandle. Big trucks, often dragging more than one trailer, struggled to make the tight turns through Sandpoint's historic downtown. Crossing Fifth Avenue on foot was like playing a game of Frogger, and the whole area was filled with the smells of exhaust and manure from idling cattle trucks.

As early as the 1950s, the Idaho Transportation Department (ITD) had proposed a bypass to ease Sandpoint's congestion, but their plans were extremely controversial—to the point that people boycotted businesses that didn't share their position. "People would literally say it was going to destroy downtown and kill the waterfront irreparably," remembers Keith Kinnaird, who spent more than a decade covering the bypass for the *Bonner County Daily Bee*.

Various routes were explored for the highway. But state officials had long favored an alignment that brought it along the east side of Sand Creek, on a narrow stretch of land that separates the creek and city from Lake Pend Oreille. This finger of land is connected to downtown by a single bridge and is home to the city's public beach, a Best Western hotel, and an historic train terminal.

A railroad embankment cut off downtown from Lake Pend Oreille long before the Sand Creek Byway was ever proposed, but over the

years, it had become camouflaged by a number of large poplars. To fit the bypass into the narrow space between the railroad and the creek, those trees would need to be removed—drastically changing the view from downtown. People worried the new view would be concrete columns.

The most recent effort to construct a bypass began in 2000. ITD chose Dave Butzier, an engineer with Washington Group International (now URS), to lead the design team, which also included engineers and a scientist from CH2M Hill, landscape architects from Beck and Baird in Boise, local landscape architect Tom Runa, local firms Clearwater Engineering and Glahe & Associates, and Vicki Scuri, an artist from Seattle.

The decision to bring in an artist was highly unusual for the State of Idaho. "I think it was Sean Hoisington's idea," says engineer Jim Roletto, who worked with Hoisington at ITD. "I think he'd been watching a TV program and saw some of Vicki Scuri's work."

He adds, "[Our bosses at] ITD didn't even know we had an artist for a while."

"They said, 'We're going to call you a site design specialist, as opposed to a public artist,'" Scuri remembers, "because that way they didn't have to explain anything."

Scuri has done lots of work with concrete along highways, texturing

it to catch the light. But large expanses of concrete didn't seem appropriate for this site. One of the first things Scuri did when she joined the team was to meet one-on-one with people from the community. "They said, 'We want it green,'" Scuri remembers.

Scuri had been introduced to green walls—vertical structures with plants growing from them—by Bob Barnes, a landscape architect she collaborated with in Washington State, and she felt that such a structure would be perfect here. Scuri worked with Seattle-based architect Mark Spitzer on some concepts and presented them to ITD in the fall of 2001. These concepts also showed an artful underpass with stepped planters to link downtown to the city beach.

When Scuri presented the green wall, the room went silent. "I think all of us said, 'You want to do what?'" Butzier remembers. While there had been some earlier discussion of making walls that felt greener

—perhaps by planting them with vines or building timber cribs—no one was familiar with a mechanically stabilized earth (MSE) green wall.

The idea eventually won support, and the green wall's final design was a team effort, with Scuri involved through design development. Unlike some green walls, where each plant is in a small potlike unit that is then supported by the wall, the planting medium is continuous, which helps to keep the west-facing wall from drying out on a hot summer day. The wall has an exoskeleton of Trinity baskets, welded wire baskets manufactured by Hilfiker, that are filled with soil. The team felt it was important to create relief in the wall's face, so the baskets are laid out in an irregular pattern that provides horizontal pockets for planting. To save money, the designers worked with the standard basket sizes available.

Trinity baskets have rather large openings, so to keep the soil from





Over time the mat will biodegrade and be replaced by a living mat of grass roots.

ABOVE: The narrow ribbon of land between Sand Creek and the highway is now home to City Beach. The park, which is sheltered from the highway by Vicki Scuri's green wall, offers a good view of downtown across the water. OPPOSITE: U.S. Highway 95 now bypasses Sandpoint's downtown. City Beach and the green wall are located just above the railroad bridge in the foreground, along the left side of Sand Creek, which empties into Lake Pend Oreille.

eroding away, they were lined with quarter-inch screen and a woven mat, which was initially impregnated with grass seed. Dan Baird, of Beck and Baird, says that over time the mat will biodegrade and be replaced by a living mat of grass roots. Other plants, such as climbing roses and honeysuckle, were inserted into the wall as plugs. Drip and conventional spray irrigation keep everything alive, and the slight slope of the wall's face (a 6:1 batter) helps it to collect water.

The final effect of the wall, which was completed in 2012, is quite stunning. The grass browns in the summer as some native grasses do, but the other plants provide contrasting greenery and colorful blossoms, so the wall is interesting year-round. Scuri acknowledges that for some people, the aesthetics of a green wall can be an acquired taste, "like whole wheat bread." But "for me it's still beautiful, even when it's brown," Scuri says. "It's very furry; it gets the light."

When I visited the wall on a warm August evening, the new City Beach park next to it had drawn a number of bikers, fishermen, and

couples. Local residents Charlene LaPrade and Amanda Blossom walked along the wall and smelled the roses. LaPrade says she did not initially support the bypass project, but she's very happy with how it turned out—particularly the green wall. "I love it," LaPrade said. "It has a back-to-nature type feel."

"This little creek was never used and now, because of the path and the living wall, there's people there all the time," said Lisa Guscott, owner of Arlo's Ristorante, which has a patio overlooking the creek.

"Most of the people who were opposed to the bypass are not angry and upset now," says former mayor Gretchen Hellar, who originally opposed it and refused to attend the byway's dedication. "The fact that it was aesthetically acceptable defused some of the hostility."

DANIEL JOST is a freelance journalist and a contributing editor to Landscape Architecture Magazine. A native of western New York, he is currently living in Seattle.



West Glebe, Arlington, VA
Date: 2021-2023 (built)
Sponsor: Arlington County

Contact: Kris Krider, County Architect
Urban Design Section Supervisor
(703) 228-3310 work
(571) 882-0845 cell
kkrider@arlingtonva.us



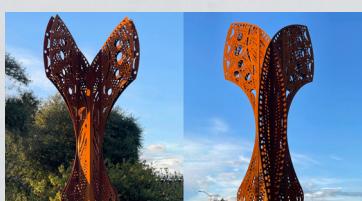
Lakepointe, Covington, WA
Date: 2018-2023 (built)
Sponsor: OakPointe

Contact: Kevin Collins, TransoGroup
(425) 821-3665
kevin.collins@transpogroup.com



"Photo-Synthesis", Bellevue, WA
Date: 2014-2023 (built)
Sponsor: Sound Transit

Contact: Barbara Luecke
(206) 398-5059 work
(206) 388-7439 cell
barbara.luecke@soundtransit.org



"Uplift" N 12th St., Sacramento, CA
Date: 2021-2022 (built)
Sponsor: Sacramento Office of Arts + Culture, Art in Public Places Program

Contact: Donald Gensler
Office of Arts & Culture
(916) 808-8493
dgensler@cityofsacramento.org



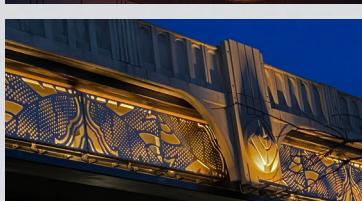
Butterfly Screens, Columbus, OH
Date: 2021-2022 (built)
Sponsor: White Castle

Contact: Amanda Golden
Managing Principal, Designing Local, Ltd.
(706) 346-5696 cell
(614) 607-1557 work
amanda@designinglocal.com



Schantz Gateway, Kettering, OH
Date: 2017-2021 (built)
Sponsor: City of Kettering

Contact: Shayna McConville
(937) 296-0294
shayna.mcconvilee@ketteringoh.org



Capital Boulevard Bridges, Raleigh, NC
Date: 2017-2021 (built)
Sponsor: City of Raleigh

Contact: Jenn Hales, Arts Commission
Office of Raleigh Arts
(919) 996-4689
jenn.hales@raleighnc.gov



East Kellogg, Wichita, KS
Date: 2007-2021 (built)
Sponsor: City of Wichita & KDOT

Contact: Abdul Hamada, WSP
(316) 841-8618 cell
(316) 425-8920 work
abdul.hamada@wsp.com

Image 1



Image 2



Image 3



Image 4



Images 1 & 2: Lakepointe Boulevard, Covington, WA

Date: 2018-2023 (built)

Budget: \$900,000

Material: Concrete, Steel, LED Lighting, and Landscaping

Height: 15 Feet, Width: 75 Feet, Length: 2,500 Feet

Sponsor: OakPointe

Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin

Engineer: Transpo Group and PACE, Landscape Architects: David Evans and Associates, Contractor: Goodfellows Bros

This project enhances the new Lakepointe development project in Covington, WA. We were hired by the roadway engineers to identify the locations of, and create the designs for, several wayfinding and identify aesthetic elements at the site. These include custom formliner relief patterns for both MSE and cast-in-place concrete walls, patterned cut metal railings that relate to the concrete walls, shaping the form and landscape of two roundabout center islands, and creating and patterning cut metal landscape screens to activate these roundabout islands. These screens are illuminated at night and serve as entry beacons to the development. They carry a dynamic pattern of sweeping curves that relates to the patterning found on the concrete walls and railings. The ripple patterns of water inspired this patterning. The site abuts a local creek and will have a dramatic lake feature. Our patterning reinforces this water-theme identity across many materials and scales.

Images 3 & 4: WAM Wind Screens, Wichita, KS

Date: 2014-2016 (built)

Construction Budget: \$175,000 for Enhancements

Materials: Weathering Steel, LED Lighting & Landscape

Height: 8 Feet, Width: 4 Feet, Length: 30 Feet x 3 Screens

Sponsor: Wichita Art Museum

Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin

Landscape Architects: Confluence, Engineer: PEC Engineering

Night Image: Larry Schwarm

The Museum, the motion of wind in the prairie and technology inspire this project. The three screens combine elegant curving forms with gestural patterns defined by circles of varying sizes to suggest airfoils and wind. Opacity and transparency add interest, abstraction and interaction with the native landscape. The patterns mirror each other, marking the entry, flanking the paths and gardens, while creating a sweeping motion. The screens complement the site, defining and framing the space, creating a special feature in the landscape and a photographic opportunity for special events. Functionally, the windscreens reinforce the northeast side of the Art Museum Sculpture Garden, and screen the church parking lot across the street. During the day, the screen interacts with sunlight, to cast evocative patterns along garden paths. At night, the screens are illuminated with warm white light, creating a beacon in the landscape.

Image 5



Image 6



Images 5 & 6: Butterfly Screens at the Reach, Columbus, OH

Date: 2021-2022 (built)

Construction Budget: \$175,000 for Enhancements

Material: Weathering Steel

Height: 11 Feet, Width: 5 Feet, Length: 120 Feet

Sponsor: White Castle

Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin

Fabricator: JunoWorks

The transformative, high-design world headquarters of White Castle inspire this project. We interpreted this transformation into butterfly imagery. The abstracted butterfly inspired imagery creates layers of meaning. This project integrates art into the site by providing a backdrop and a frame for activity in the linear park and for the special occasions when the road becomes a festival street. This continuous gesture between the road and the office parking lot completes the envelope along the edge of the linear park, directing flow to the river. The site-scaled screens divide the uses of the space, demarcating the public space of the park from the parking lot, providing an artistic visual barrier. The screen's dynamic patterning is in dialogue with the cultural programming and activities that will enliven this space, serving as a memorable background. The natural patina of the weathering steel, a sustainable material, ties the screens to the environment.

Image 7



Image 8



Images 7 & 8: "Uplift" N 12th St., Sacramento, CA

Date: 2021-2022 (built)

Construction Budget: \$350,000 for Enhancements

Materials: Weathering Steel, Concrete, and LED Lighting

Height: 36.5 Feet, Width: 12 Feet, Length: 12 Feet x 2 Sculptures

Sponsor: Sacramento Office of Arts + Culture, Art in Public Places Program

Project Team: Artist: Vicki Scuri SiteWorks with Alexandr Polzin

Fabricator: JunoWorks, Installer: Mike Saenz Landscape Construction Company

"Uplift," symbolizes a positive transformational change, implying metamorphosis and renewal of spirit. This project includes two 36.5-foot-tall sculptures flanking either side of Richards Boulevard at N 12th St., in Sacramento, CA. Each sculpture is created by two intersecting wing shapes, more than 11 feet wide, which form a self-supporting structural core. These metal sculptures sit on a six-foot square metal clad concrete base. Our work symbolically frames the city, with the arcs of the wings suggesting a view portal to the City of Sacramento and to the River District, with a shift of position. This gateway sculpture, on the scale of the site, can be viewed and appreciated from multiple locations, fostering multiple framing opportunities of the City and the River District. Made from pattern-cut weathering steel, these two sculptures feature a butterfly inspired theme and are illuminated at night by LED lighting. This project creates a northern gateway to Sacramento and landmark beacons for the newly redeveloping River District.

