



WILLIAM H. GRAY III 30TH STREET STATION

OPEN CALL FOR ARTIST IDEAS

PROJECT DOSSIER



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ABOUT WILLIAM H. GRAY III

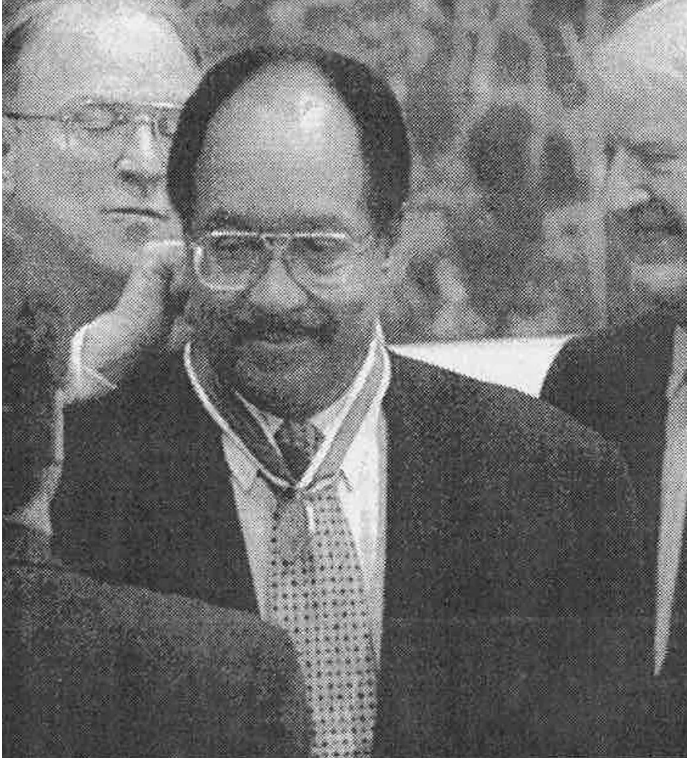


Image courtesy of the Gray Memorial Foundation

The Honorable William H. Gray III (1941-2013) represented Pennsylvania's second Congressional district in the U.S. House of Representatives between 1979 and 1991. He rose to leadership as Chair of the House Budget Committee and was then elected House Majority Whip, third highest ranking position in the House, becoming the nation's highest-ranking African-American elected official at the time. Congressman Gray was a political leader, international statesman, and pastor who was deeply committed to civil rights and social justice around the globe. He stands as an icon of public service, and over his career, his community grew in size and scale. Yet, despite his national power and profile, Congressman Gray remained rooted in Philadelphia. He is remembered as a leader grounded and nourished by his communities—his family, his congregation, his city, and his commitment to service as a political, educational, and faith leader.

GRAY'S PHILADELPHIA ROOTS

Congressman Gray was born and spent his early years in Baton Rouge, Louisiana, moving to North Philadelphia as a child in 1949, when his grandfather passed and his father (William H. Gray II) succeeded his grandfather as the pastor of Bright Hope Baptist Church in North Philadelphia. By the time the family moved to Philadelphia, Gray II had led two different historically black colleges and universities in Florida; his wife and daughter (Congressman Gray's mother and sister) were also educators. The Congressman's education proceeded from North Philly's Simon Gratz High to Franklin & Marshall College where he graduated in 1963. From there, he attended Drew Theological Seminary earning his Master of Divinity in 1966. Congressman Gray also pursued postgraduate study in theology at the University of Pennsylvania, Temple University, Oxford University's Mansfield College, and Princeton Theological Seminary. In 1970, Princeton Theological Seminary granted him a Master of Theology Degree.¹

A CAREER IN LEADERSHIP

While working as a pastor in Montclair, NJ, Congressman Gray faced discrimination by a landlord in applying for an apartment, an experience that drove him to a larger movement fighting racial discrimination in housing. After winning a lawsuit against a landlord practicing racial discrimination — the first in New Jersey to award monetary damages for mental suffering caused by racial discrimination — he founded a nonprofit housing corporation.² This would mark one of the first of Congressman Gray's notable accomplishments as a civil rights leader serving his community.

In 1972, he returned to Philadelphia upon the passing of his father. Ascending to the pulpit to lead Bright Hope Baptist, Congressman Gray followed in the footsteps of both his father and grandfather.

Over his 35 years as pastor, he successfully advocated for programs, projects, and policies that would guarantee civil rights and equal opportunity for North Philadelphia and his predominantly Black North Philadelphia neighborhood. With Gray at the helm, Bright Hope Baptist's missional work emphasized affordable housing, support of senior citizens, school enrichment and scholarships, and more. In keeping with traditions established by his father and grandfather, the congregation welcomed civil rights icons from around the United States and the world to Philadelphia, including Dr. Martin Luther King, Jr. and Coretta Scott King (who were family friends); Nelson Mandela; and Archbishop Desmond Tutu. These relationships signaled William Gray III's ascendance to national and even international leadership in his political career as well.

FROM LOCALLY ROOTED, TO THE NATIONAL STAGE, TO INTERNATIONALLY ENGAGED

Gray III showed political interest and aptitude early: while in college, he interned for Representative Robert Nix in the United States House of Representatives. His years of community-building and local advocacy while pastor of Bright Hope Baptist stoked an interest in representing his North Philadelphia community in the political sphere. In 1976, he challenged longtime incumbent (and former boss) Nix, criticizing Nix for turning a blind eye to the negative effects of Federal housing policies on Philadelphia's Black community. He lost this first run for Congress by a few hundred votes. In 1978, he ran again and defeated Nix in the primary, then won the general election to represent the Second Congressional District in Washington. Congressman Gray's swearing-in marked a new generation of Black political leadership, surpassing the vision, power, and achievements of the previous generation's locally focused work by attaining Congressional leadership positions while also maintaining advocacy for grass-

roots community issues.³

In his elected position, the Congressman stayed closely connected to his Philadelphia community—including both his district and his congregation—as he commuted to DC for Congressional duties and maintained a regular preaching schedule from the Bright Hope pulpit. He managed to stay deeply engaged in the issues in the streets, homes, congregations, and wards of his adopted hometown (securing funding for infrastructure projects, schools, seniors, and myriad other concerns specific to Philadelphia), while building credibility on national and international issues and navigating Washington’s most powerful corridors and offices as a Congressional leader.

Gray served on the House Foreign Affairs Committee and shaped several initiatives related to Africa, including famine relief in Ethiopia and, more generally, issues of development aid. Most prominently, Gray visibly reshaped US policy with respect to the apartheid system of South Africa, including authoring a bill in support of strategic disinvestment and embargo, strategies that were widely regarded as important in dismantling the apartheid regime. Gray was later described as, “a chief opponent of South Africa’s apartheid system.”⁴

A SKILLED, ACCOMPLISHED POLITICIAN

Congressman Gray’s vision, community advocacy, and energy won him a seat in Congress; his political skill brought him to the highest levels of Congressional power. As a representative of Pennsylvania’s Second District from 1979 to 1991, Gray fought tirelessly to refurbish Philadelphia’s image on the national stage. He secured funding for the 30th Street Station, and in 1991, he attended the rededication ceremony for 30th Street Station, after a \$100 million restoration.⁵

Even as he ascended to higher leadership positions within Congress’ hierarchy of committees and party posts, Congressman Gray never lost the feel for, and attachment to, the people (and politics) of his home Philadelphia district: “Mr. Gray was so attentive to detail that even as the U.S. House majority whip, he would call his staff in Philadelphia in the middle of the night to talk strategy in local elections. ‘He rose to the highest level of Congress, and yet he would still call you about ward and division politics,’ said [Bill Miller IV], a public-relations executive and veteran political consultant.”⁶

Gray’s star continued to rise into the 1990s. He won leadership of the powerful House Budget Committee (enabling an extra measure of influence on resources for his home district), and rose to be chair of the House Democratic Caucus and, soon afterward, Majority Whip. He was the first Black American to hold both positions. A 1990 article in the Philadelphia Tribune related: “After little more than a decade in Congress, the Pennsylvania Democrat is in line to become the first Black Speaker of the House and part of a small group of Blacks mentioned as possible candidates on a future Democratic national ticket.”⁷ Another from the Philadelphia Tribune noted: “Indeed, Gray was seen as one of the most brilliant members of Congress, whose political star had reached such heights that he could be seriously mentioned as the ‘most likely’ first Black vice president of the United States and as one who could make a ‘real’ run for the presidency.”⁸

Despite these achievements and the impression that Congressman Gray was a fast-rising national figure in the Democratic Party, he elected to shift away from national politics in 1991. He announced his resignation in June of that year, along with his plan to lead the United Negro College Fund (UNCF), a national nonprofit organization working toward equal educational access for Black students. On

leaving Congress and moving to UNCF, Gray declared, “I want people to be able to say, ‘he was a preacher and a public policy leader, but most important, he opened the doors for a whole new generation of Black people.’”⁹

Recent generations of Black Congressional leaders continue to build on the legacy that Congressman Gray established. He balanced an effectiveness behind-the-scenes — passing bills, securing funding for local projects, building coalitions, serving as Budget Committee Chair and Majority Whip— with the public visibility and platform of his secular pulpit in Congress.



Image courtesy of the Gray Memorial Foundation.



ABOUT THE STATION

Much like its namesake, the edifice that President Obama dedicated to Congressman William H. Gray III in 2014 is also an icon—a true and lasting civic landmark. Though the iconic forms and functions of the building have been re-imagined several times over nearly a century, the changes always reinforced its centrality: providing a grand sense of arrival for travelers; representing the history of modern Philadelphia as a city shaped by the railroad era; and directing how Philadelphians move through their city today.¹⁰

ABOUT THE STATION

EVOLUTION OF THE PLACE AND THE STATION

The William H. Gray III 30th Street Station is widely known in Philadelphia as a civic landmark and key node in the city’s infrastructure. Even for those not using it, the station has a strong presence in the city, distinguished by its visibility – its grand scale, architectural design, public interior, and central location all play an ongoing role in the city’s life. For nearly a century, 30th Street Station, as it is popularly known, has occupied this prominent place in Philadelphia’s public landscape, though it is only the most recent iteration of the public life of this site along the Schuylkill River.

The site that would later accommodate 30th Street Station has been inhabited in dramatically different ways over centuries. The location is on the outside of a bend of the tidal Schuylkill, just downstream from the falls (near the Water Works, Boathouse Row, and the Philadelphia Museum of Art) and upstream from the Schuylkill’s confluence with the Delaware. This place’s story is rooted in faint traces of Lenni Lenape habitation, although little has been formally recorded or recovered from their specific settlements or associations with this bend in the Schuylkill River. One must imagine the place in the thousands of years of Lenape settlement, in a culture living close to the land and valuing the place for all the river brings to it: water, cultivatable riverbank land, the rich estuary just downstream.

Once William Penn and Thomas Holme colonized the area and implanted the historic town center between the rivers, this location on the Schuylkill was on the margin yet valuable. It was the point of con-

nection westward, from the “green countrie towne” of Philadelphia to the hinterlands to the west. Early colonial uses of the riverside site included ferry crossings and a burial ground, as this was the edge of the town. Over several historical periods, a concentration of uses, and a series of occupations and activities, left traces (materially and experientially) in the public’s memory of this place.

As development moved westward across the Schuylkill in the 19th century, the strategic site at 30th and Market Streets became a hub of intense development of transportation and industrial facilities, West Philadelphia “streetcar suburbs,” and more recently, the “second downtown” of University City. The recent Amtrak Master Plan is only the latest of centuries of urban development moves reinforcing this location’s place in the public mind as a center in Philadelphia’s ebb and flow.¹¹

THE SITE

The site where 30th Street Station was later built would have been a propitious place to grow, gather, and thrive.

For centuries prior to European colonization, the Lenape inhabited a broad region that encompassed what later became Philadelphia. Spanning a wider landscape, not just individual sites, the Lenape often made their settlements along waterways. They frequently moved and resettled throughout the area as seasons changed and as land lost productivity due to farming practices. In the area that would become West Philadelphia, archaeological findings suggest that the Lenape resided in several villages along the west bank of the Schuylkill (specifically,



along the present-day Civic Center Boulevard, just south of 30th Street Station). At this time, the Lenape resided in small, single-family dwellings of wooden construction, known as wigwams. Archaeological evidence of settlements in this stretch of the Schuylkill help document a Lenape landscape that was subsequently displaced by English, Swedish, and other European colonizers. The Lenape were displaced, among other tactics, by the Walking Purchase deed of 1737, a fraudulent deal brokered by William Penn's sons that swindled the Lenape out of their land and resulted in their forced removal from the region as they were driven west on the continent.¹²

As Philadelphia grew westward from the 17th through the 19th centuries, the riverbank site became a large Quaker burial ground, known as the Upper Burial Ground and the Lower Burial Ground (or Blockley Burial Ground). Located outside of the historic town (across the river) in an area accessible by ferry and float bridge until the street system crossed the Schuylkill, the remains of Quakers and others were interred here until the 19th century. With development accelerating in the early 20th century—including the construction of what would become 30th Street Station—the burial ground confronted the same fate as other burial grounds around the city that were relocated, forgotten, effaced, or buried under succeeding waves of development.

In 1805, the westward extension of Market Street was made permanent, as a new bridge across the Schuylkill replaced a float bridge. This and other bridges just north and south of Market ensured this location would become an established hub between the historic center and West Philadelphia, fueling its eventual growth into a second central business district. A tangle of warehouses, factories, piers, and streets grew haphazardly on both sides of the Schuylkill in

the last third of the 19th century, hugging the riverbanks. An industrial area, comprised of “stockyards, lumber mills, slaughterhouses, coal yards, foundries, and glass factories,” developed along the western banks of the Schuylkill, concentrated south of Market Street, to support the growing city of Philadelphia. (The rest of West Philadelphia remained primarily residential during this time).¹³

Barges soon gave way to rails as the main mode of transportation for goods; the Pennsylvania Railroad Company (PRR or “the Pennsy”; established in 1846) acquired the site—including the burial grounds – between 1851 and 1860. Rail lines, bridges, yards, and stations were continually built and rebuilt, replaced, improved, and renovated, creating a much more congested and continually changing zone. Several different rail stations were part of this dense urban and industrial network on and around the location of today's 30th Street Station, contributing to Philadelphia's nickname as the “workshop of the world.”¹⁴

The first 30th Street Station, a passenger station built by the PRR to serve multiple railroad companies, opened in 1864 between 30th and Market Streets. The station occupied an existing building on the property, and the train shed was constructed using building material from the 1864 Great Sanitary Fair at Logan Square. Horse-drawn carriages unloaded passengers and carried them into the city.¹⁵

The station was soon replaced, deemed too small to accommodate the crowds anticipated for the Centennial Exhibition, which marked the 100th anniversary of the Declaration of Independence. The new Centennial Station was constructed at 32nd and Market Streets; considered “the most elaborate [station] the company had built up to that time,” the station opened in 1876 with a loop track to transport passengers to the Centennial Exhibition in West Fairmount Park.¹⁶

In 1879, the PRR launched the Filbert Street Extension project, which would link West Philadelphia to the city center at Broad and Market Streets. Dubbed the “Chinese Wall,” the Filbert Street Extension was built above ground between retaining walls, with tunneled openings for cross streets. Faced with an increase in traffic and ongoing criticism of the West Philadelphia station’s distance from the city center, the PRR moved central passenger services out of West Philadelphia in 1881, relocating them to the Broad Street Terminal in Center City.¹⁷

A fire destroyed Centennial Station in 1896. It was replaced in 1903 by a new building, known as West Philadelphia Station, in the same location. That building would remain in operation until 1933, when it was replaced by 30th Street Station.¹⁸

By the end of the 19th century, Philadelphia’s industries and population—and the burgeoning number of stations and rail lines that served them—had created unsustainable levels of congestion, especially in Center City. The city and the PRR agreed that the best solution was to move, enlarge, and rationalize the heart of the city’s rail infrastructure. Broad Street Station and its train shed were demolished and replaced with the subterranean Suburban Station terminal near City Hall (still in use today).¹⁹

Meanwhile, the main intercity service was relocated to a magnificent new station sitting astride the PRR’s main line in West Philadelphia: the new 30th Street Station. Adapting existing rail lines and the street network, the new station centralized passenger service and electrified rail power, which the PRR considered a preferable energy source to power its trains. The new 30th Street Station also prompted the clearance of many old industrial facilities, enabling the redevelopment of both West Philadelphia and Center City (where the former Broad Street Station complex gave way to modern office buildings) and giving magnificent architectural form to this new transportation node where Philadelphia

met the national rail network. When completed in the early 1930s, 30th Street Station was deemed “a symbolic entrance, a ‘new gateway to the City of Philadelphia.’”²⁰

When the City of Philadelphia and the PRR agreed to reorganize rail infrastructure, they recognized the associated opportunity for urban redevelopment, made possible by a combination of public and private resources and power (what we call today a “public-private partnership”). “In June 1925, the [PRR] entered into an agreement with the City of Philadelphia whereby, in return for [various land parcels and rights-of-way], the railroad further agreed to build a central station for suburban passengers as well as a new station west of the Schuylkill.”²¹ With 30th Street Station and the adjacent Post Office building in place by the mid-1930s, the clean-up of industrial properties along the Schuylkill and around the railyards made way for the new Schuylkill Expressway and transformed the area around the Schuylkill bridges (with help from Federal urban renewal funds) into “University City.”²²

THE BUSINESS

Railroads transformed the American landscape and the American economy in the 19th century. On the macro scale, railroads created revolutionary mobility, reducing the time-distance between places and offering new levels of access to resources and markets. Railroads added new features to all American cities and towns. The new “roads” (tracks) created corridors of incredible speed and also danger; “the other side of the tracks” reinforced the class and racial segregation in every town’s social geography. Railyards ate up space for servicing the new industry. And the train station emerged as a new, charismatic building type to enclose under one roof the technical requirements for loading and unloading people/goods, the railroad company’s place of business, and the effectively public space of the concourse.

The Pennsylvania Railroad, headquartered in Philadelphia, was once the largest corporation in the United States. The Pennsy outcompeted and outmaneuvered many other companies, consolidating smaller lines into a larger, more efficient system and building financing power as it grew. The PRR dominated the railroad business, which in turn dominated the American economy. When it began service in 1933, 30th Street Station was the PRR's greatest architectural achievement, even as the company entered the final phase of the railroad industry's hegemony of American business. (The company's previous creations included New York's Penn Station, famously demolished in 1963.) Deploying the architectural language of a Neoclassical, marble-clad edifice, 30th Street Station was built to represent the power and public trust invested in the corporation. It was a gleaming new node in the still-sprawling railroad empire of the PRR. However, the tides of fortune would soon change for the PRR.²³

With the railroads' economic power waning in the face of the growing popularity of automobiles in the 1910s and 20s, 30th Street Station was ultimately built (as the Great Depression unfolded) using a combination of government funds and corporate capital: "what had begun as a model agreement between government and private enterprise became increasingly government-dominated as the Public Works Administration intervened to finance the completion of the electrification work and the station building itself."²⁴ For the city, consolidating rail service within the new stations (30th Street Station and Suburban Station) was meant to fuel the redevelopment of valuable urban real estate in Center City. The PRR was investing in a sophisticated infrastructure complex and nascent corporate office node (a redevelopment story that accelerated after World War II when the Federal government used its urban renewal largesse to invest in the new "University City" around the station). The company was also, in effect, building a memorial to a dying

mode of transportation, as the automobile began to transcend rail as a business and a mode of travel.²⁵ (Karl Bitter's bas relief, moved from Broad Street Station to 30th Street Station, was a memorial within the memorial.)

By the 1970s, a massive decline in rail traffic fueled the decline of private rail companies and eventually drove the Federal government to consolidate the remaining rail companies, creating Amtrak and Conrail.²⁶ Amtrak still owns 30th Street Station.

THE BUILDING

30th Street Station was one of the last great American train stations to be constructed—a true 20th-century civic landmark and a central presence in the city's public landscape. One of the city's most magnificent, intensely used, and adaptable/changeable public spaces, the building is marked by Neoclassical grandeur, refinement, even grandiosity in every element of its architecture.²⁷

With the many architectural and programmatic functions, uses, and kinds of spaces interweaving in one visionary project, the site reads more like a campus. Aerial views and architectural renderings lead us to think of the building as a sculptural object, but it is more appropriate to think of the station as a set of overlapping planes and volumes: the north/south tracks, the main concourse, the east/west tracks, and the bridges and tunnels and streets that weave it all together.

The station is famous for the grandeur of its concourse, but the complexity of the project is equally impressive. The building is a complex machine, a pile of infrastructure, and an intricate network of connections. Designed by the architecture firm of Graham, Anderson, Probst, and White, and constructed between 1927-1934, the project drew on the firm's deep experience in skyscrapers, government buildings, and train stations and on the

Beaux-Arts principles so famously practiced by the firm’s renowned founder, Daniel Burnham. As a refined, grand fusion of late Neoclassical and Moderne, the building combined office spaces and track infrastructure with the grand public rooms of the concourse. In an echo of earlier Beaux-Arts urban design schemes for American civic centers, 30th Street Station can be seen as one of a set of august, Neoclassical edifices that accumulated around this stretch of the Schuylkill in the 1920s and 30s, including the Philadelphia Museum of Art up above the falls and the massive Post Office, built in the 1930s across Market Street from the station.²⁸

The campus sits just across the Schuylkill from Center City, and the building’s main axis very purposefully faces east-west (with the east portico looking toward City Hall). The concourse (including its associated ticket and waiting lobbies) comprises the largest interior volume, sitting astride the main north-south intercity rail lines that are accessed through a series of descending stairways. Two symmetrical wings north and south of the concourse accommodate retail, office, and building systems infrastructure. On the north side of the station, a set of elevated platforms connect the inter-city rail station with the regional rail lines (today’s SEPTA), linking the regional network to the Northeast corridor of national rail (the remnant of the Pennsy’s north-south trunk line).

The central features of the station—historically, and to the present—include the massive colonnade entrances that visually mark the east and west ends of the concourse (the six columns are 11 feet wide and 71 feet high); two lower, flanking wings; smooth expanses of marble on the exterior; and multi-story, symmetrical banks of windows that admit light into the concourse. The powerful aesthetic experience of the concourse—including the feel, sound, refined design, and materiality of the interior—inspires awe and has earned the space the rare distinction of an interior landmark designation on the Philadelphia

Register of Historic Places (PRHP; 2019).²⁹ The Station was added to the National Register of Historic Places in 1978.³⁰

Functionally, the station was built for more intensity of use than was actually needed, especially as rail travel declined dramatically in the postwar period. As one architectural historian noted, “the new station in Philadelphia was envisioned as the vital nexus where all forms of transportation—ships, railroads, cars, and airplanes—would come together in a coordinated scheme.”³¹ Among the additional uses included in the original program were an emergency hospital; a chapel (faced with Botticeno marble and mural paintings); a morgue; a pneumatic message system; and a roof designed to accommodate small aircraft landing.³² (Many of these features later became redundant and disused, or adapted for other uses.)

Even as the rise of the automobile and air travel (in the 1920s through 1950s especially) diminished the role of intercity rail travel, 30th Street Station and other central train stations maintained their presence as public spaces and civic landmarks. They remained adaptable, and at 30th Street Station, the adjustments included the addition of a balcony over the waiting room, the addition and later removal of bowling lanes, and the addition and alteration of lounge areas.³³

Between 1988 and 1991, a major rehabilitation campaign removed unsympathetic alterations that had accumulated over the decades (work included “restoring shopfronts unused or ripped out”) and sought to restore the building’s historic grandeur and character.³⁴ A new lighting plan “[created] a sense of heightened reality,” and significant interior finishes and features were preserved even as new stores and shopfronts were added.³⁵

Other significant features have been added over the years, including the Solari flipboard in the 1970s. The Solari board was removed in 2019, much to the

public's dismay, although it is expected to be reinstalled as a design element as part of the implementation of the current master development plan.³⁶

The station's function as both a transportation and commercial hub, and a driver of real-estate development, has continued into the 21st century. The station was key to the Post Office's redevelopment into offices in 2010, and its presence helped spur the creation of the massive new Cira Centre and Schuylkill Yards complexes over the past two decades. Now, of course, the station is the centerpiece of the master plan that Amtrak is currently implementing.³⁷ The station had long provided a variety of food and services. But how quickly should the station change to reflect shifting retail expectations? How should Amtrak weigh the prioritization of public space with the commercial uses of the concourse? The renovation of retail spaces currently underway has generated some controversy.³⁸

Gray 30th Street Station also functions as a gallery for public art, and this has been part of the station's design and function from the start. Like most public squares and public buildings in the country, Gray 30th Street Station is adorned with a range of decorative and memorial artworks. The station's collection of murals, sculptures, and other art pieces has evolved, changed, and been layered over time, reflecting the changing publics and the changing functions/lives of the building. But this place has always been a platform for public art—it is part of the original conception of the station as a space for the public.³⁹

The building's artworks are essential to the place, in two senses: the decorative/sculptural program of ornament and surface finishes were integral to the architectural design, including the gold-leaf Corinthian capitals, carved door surrounds, and multichromatic coffered ceilings. Additionally, the station's public and private (corporate) spaces

served as locations for artworks, many of which were memorial in content.⁴⁰

Beyond the broader architectural program, the station is distinguished by two outstanding sculptural works that have remained in prominent positions for decades:

- Karl Bitter's Spirit of Transportation (1895) is a large bas-relief displaying in one tableau the historical development of different modes of transportation. Originally designed with other works by Bitter for Broad Street Station, the piece was relocated to the north waiting room in 1933, when the station was constructed;
- Walker Hancock's Pennsylvania Railroad War Memorial (1950-2), located at the east end of the concourse, features a tall bronze angel carrying a slumped human figure. It was commissioned by the PRR and dedicated to the memory of the 1,300+ PRR workers who died in World War II.⁴¹

ADDITIONAL ARTWORKS AT THE SITE INCLUDE:

- Virginia Maksymowicz’s Tools of the Trade (2021-2022): low-density urethane cast from actual tools, installed in the north waiting room in 2022 on a moveable wall and noted to be “semi-permanent.”⁴²
- Adolph Alexander Weinman’s Eagles (1904): stone, Tennessee marble, installed on the Market Street Bridge in 1967.⁴³
- “Three prominent bronze plaques honoring Pennsylvania Railroad figures J. Edgar Thompson, William Wallace Atterbury, and George Gibbs” in the north waiting room.⁴⁴

In addition, a series of performances and temporary works have animated the concourse spaces over the years, many of which were organized in collaboration with the Institute of Contemporary Art (ICA) at the University of Pennsylvania. An incomplete list of these includes:

- Dan Graham, *Edge of the City* (ca. 1981), a video installation at 30th Street Station and part of the exhibition *ICA STREET SIGHTS 2*, ICA, University of Pennsylvania, April 15 – May 10, 1981;⁴⁵
- *Red Grooms, Philadelphia Cornucopia and Other Sculpto-pictoramas* (1982), installed first at the ICA, and then at 30th Street Station (later moved to storage and then gifted to PAFA in 2010);⁴⁶
- Joseph Bartscherer, *Study for Forest* (ca. 1999/2000), large scale photographs installed over station windows, presented at 30th Street Station in advance of the exhibition, *Wall Power (Joseph Bartscherer: Forest)*, at the ICA, May 13 – July 30, 2000;⁴⁷
- Eiko Otake, *A Body in a Station* (October 2014), a performance piece at 30th Street Station that inaugurated Otake’s solo project, *A Body in Places*;⁴⁸

- *Art at Amtrak*, a public art initiative launched in 2022 to invite local artists to integrate art in the space. Amtrak’s website describes the program as follows: “Art at Amtrak, the official public art program of Amtrak, presents diverse, unique and memorable art projects to enhance, invigorate and humanize the travel experience at Amtrak stations. The art program reflects and celebrates each region’s creative preeminence by featuring contemporary artists through rotating exhibitions. The program launched at New York Penn Station in June 2022, has expanded to Moynihan Train Hall in Summer 2023, to Washington Union Station and William H. Gray III 30th Street Station in Fall 2023.”⁴⁹



Virginia Maksymowicz’s Tools of the Trade (2021-2022), courtesy of Amtrak

MEMORIAL COMMISSION



HISTORY OF THE LIVING LEGACY MEMORIAL PROJECT

In 2014, the late Congressman Gray was honored through federal legislation with the renaming of Philadelphia’s iconic train depot to the William H. Gray III 30th Street Station. The bill — supported by the entire Pennsylvania delegation—dedicated Philadelphia’s 30th Street Station to Congressman Gray. Senate co-sponsor Pat Toomey noted, “Rep. Gray was a pillar of Philadelphia’s African American community who actively pursued transportation and infrastructure improvements. With this in mind, re-naming 30th Street Station would serve as a fitting tribute to this dedicated public servant and father.” Congressman Chaka Fattah added at the time, “Renaming this building for him is a fitting tribute to Bill, whose impact in the Philadelphia community continues to echo today.” The bill was signed into law by President Barack Obama in August 2014.

As a part of these federal renaming efforts, plans to create and dedicate a lasting memorial in the station were outlined but not fulfilled. The William H. Gray III Memorial Foundation was established with a focus on constructing a memorial at the station through its Living Legacy Memorial Project initiative.

SITE FOR COMMISSION

The memorial will be commissioned for indoor installation, situated in the great hall of the historic train station. Located on the western side of the hall, this is an opportunity to create a new iconic landmark for the city and its main train station gateway.



TIMELINE

- OCTOBER 2024
Open Call for Artist Ideas
- JANUARY 2025
Finalists Notified and Site Visits
to Gray 30th Street Station
- FEBRUARY 2025
Proposal Production
- MARCH 2025
Finalist Presentations to
Memorial Advisory
Committee
- MAY 2025
Announcement of Artist
Selected for the Commission
- JUNE 2025 ONWARD
Fabrication, Planning and
Installation of Final Artwork

BUDGET

The budget for the final selected project is \$1,250,000 in addition to an artist fee of \$250,000



ARTIST SEARCH: OPEN CALL PROCESS

The Gray Foundation, in partnership with Amtrak and Monument Lab, is conducting an Open Call for Artist Ideas to envision and build a monumental memorial to Congressman Gray's legacy and values. The memorial will be situated in the great hall of the beloved and historic train station that engages over 100,000 people each day. Located on the western side of the station, this is an opportunity to create a new iconic landmark for the city and its main train station gateway. The Memorial Advisory Committee will be assessing proposals for their artistic vision, the applicant's experience in artmaking, and a sense of how the memorial will evolve over time through technology and/or public participation.

OPEN CALL PHASES

PHASE ONE - OPEN CALL FOR ARTIST IDEAS

Interested artists are invited to submit short question responses regarding their interest in the project, work samples, and a CV through an [online form](#), through December 4, 2024.

PHASE ONE TIMELINE



PHASE TWO - FINALIST PROPOSALS

In early 2025, the Foundation will invite up to five artists to prepare final proposals. Finalists will be compensated with a stipend of \$4,000 plus travel expenses for the creation of a full proposal. Each submission must include a proposed budget, timeline, renderings, preferred fabricators (if applicable) and an artistic statement. Applications will be reviewed by the Memorial Advisory Committee and artists will be invited to Philadelphia for in-person presentations in early 2025. The Committee's review will result in a final recommendation delivered to the Foundation.

PHASE THREE - PRODUCTION, INSTALLATION, AND DEDICATION

The Foundation will make a final decision based on the Memorial Advisory Committee's recommendation in Spring 2025. The Foundation will commission the artist to finalize designs, fabrication, and installation plans in partnership with Amtrak and Monument Lab.

CRITERIA FOR SELECTION

Applicants are encouraged to apply if they meet the following:

- Professional visual artists or artist teams, working in any and all media
- If applying as an artist team or collective, please identify the team member who will serve as the project lead.
- Legally authorized to work in the U.S.
- At least 18 years of age.

Employees of Amtrak, Monument Lab, Memorial Advisory Committee members, and their family members are not eligible to apply.

APPLICATION SUPPORT

For additional application support, please contact graymemorial@monumentlab.com.

MEMORIAL ADVISORY COMMITTEE

The Gray Foundation and Monument Lab have assembled a distinguished group of twelve voices, representing vital Philadelphia sectors, to support the selection of an artist for this memorial.

The Memorial Advisory Committee will review the top artist proposals and attend artist presentations in early 2025. The committee will make a recommendation to the Gray Foundation on the artist and concept for the final memorial.

WILLIAM H. GRAY MEMORIAL ADVISORY COMMITTEE

1. **Marland Buckner**, President & CEO, Shockoe Institute; Board of Directors, William H. Gray III Memorial Foundation
2. **Dejay Duckett**, Vice President of Curatorial Services, African American Museum in Philadelphia
3. **Jamie Gauthier**, City Councilmember for the Third District, City of Philadelphia
4. **Valerie Gay**, Chief Cultural Officer, City of Philadelphia
5. **Kathleen Greene**, Chief Audience Officer, Grounds For Sculpture
6. **Rev. Dr. Darron McKinney Sr.**, Senior Pastor, Bright Hope Baptist Church
7. **Stephan Nicoleau**, Founder, Astra Project; General Partner, FullCycle; Board of Directors, Monument Lab
8. **Jason Schupbach**, Dean, Antoinette Westphal College of Media Arts and Design, Drexel University
9. **Sharon Tepper**, Director, Infrastructure Planning - New York, Gateway Program, Amtrak
10. **Salamishah Tillet**, Henry Rutgers Professor of African American Studies and Creative Writing, Rutgers University; Contributing Critic at Large, The New York Times
11. **Will Toms**, Co-Founder & Chief Creative Officer, REC Philly
12. **Angela Val**, President and CEO, Visit Philadelphia

KEY PARTNERS

WILLIAM H. GRAY MEMORIAL FOUNDATION

ABOUT

The Gray Memorial Foundation was formed to create a Living Legacy that reflects the ideals that Congressman Gray championed and spark fresh conversations about how to apply his example to the present day. There will be three phases of the memorial, each informed by meaningful community engagement: portal installations while Amtrak undergoes renovations, a memorial inside the train station, and a digital pathways educational resource and programming to extend the legacy beyond the memorial.

AMTRAK

Amtrak, the national rail operator, connects America in safer, greener and healthier ways. With 21,000 route miles in 46 states, the District of Columbia and three Canadian provinces, Amtrak operates more than 300 trains each day – at speeds up to 150 mph – to more than 500 destinations. Amtrak is the operator of choice for state-supported corridor services in 17 states and for four commuter rail agencies. (per Amtrak.com)

MONUMENT LAB

ABOUT

Monument Lab is a nonprofit public art, history, and design studio that is a leading voice in how monuments live with us in public spaces. As a team of artists, curators, and researchers, Monument Lab critically engages our inherited symbols in order to unearth the next generation of monuments that elevate stories and systems of belonging. Monument Lab has been recognized for producing groundbreaking public art exhibitions, participatory research initiatives, media projects, civic and municipal partnerships, and site-specific commissions and workshops. Monument Lab works with artists, students, educators, activists, municipal agencies, and cultural institutions on participatory approaches to public engagement and collective memory. Monument Lab is based in Philadelphia, with team members and collaborators located across the United States, its territories, and beyond. For more information and to support, visit MonumentLab.com.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE TIMELINE FOR THE OPEN CALL, ANNOUNCEMENT, AND CREATION OF THE WORK?

The open call is live through December 4th, 2024. Up to 5 finalists will then be invited in mid- December to craft and submit proposals, due in early 2025. The selected submission will be announced in early Spring following review by the Memorial Advisory Committee, Monument Lab and the Foundation.

WHAT ARE THE REQUIREMENTS FOR THE NAMES OF REFERENCE?

Each applicant must submit two (2) names of reference. References will be contacted for applicants of final consideration.

WILL THERE BE AN INTERVIEW STAGE IN THE APPLICATION PROCESS?

No. A committee of leaders from Philadelphia's arts and cultural sector will review applications and make a recommendation to the Foundation. This review will be based on each applicant's past experience, work samples, and references. Interviews will not be offered to applicants.

DO I NEED TO BE A PHILADELPHIA RESIDENT TO APPLY?

No, as long as you are a visual artist, able to legally work in the US and are above the age of 18, you are eligible to apply.

ARE ARTIST COLLECTIVES WELCOME?

Yes. Artist collectives are welcome to apply. Please elect one person to apply on behalf of the group. Also please note that the stipends, production and programming amounts remain the same for individuals and collectives

I'M HAVING DIFFICULTY WITH THE APPLICATION. WHAT ADDITIONAL RESOURCES ARE AVAILABLE FOR APPLICANTS?

Please email us at graymemorial@monumentlab.com if you have difficulty accessing or filling out the application



CONTACT

If you have any questions that were not answered in the FAQ section, please contact us at graymemorial@monumentlab.com. We look forward to hearing from you.

ENDNOTES

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from travertine, bronze, plaster, and marble surfaces, much of it in the station's spacious main concourse. The most striking transformation of the project is the cleaning, repairing and repainting of the concourse's polychrome plaster ceiling. Retail space is being expanded by adding new stores and restoring shopfronts unused or ripped out years ago, and the original ticket arcade will be reborn..."

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