



wəʔəbʔaltx<sup>w</sup>  
UW INTELLECTUAL HOUSE ART PLAN

4Culture would like to thank the Intellectual House Art Committee, comprised of the following University faculty, students and staff and citizen advisors, for sharing their time, expertise and ideas to help develop the recommendations of this plan.

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The images of artwork in this plan are intended to inspire, amaze, challenge and delight. Images were chosen to evoke the spirit of this plan's recommendations and illustrate a range of approaches offered by artists working today. The images do not illustrate specific artwork or artists that will be commissioned for the Intellectual House. The images were secured by 4Culture with permission for use in the context of this plan only.



# wəʔəbʔaltx<sup>w</sup>

The official name of the University of Washington project for which this Art Plan was written is **wəʔəbʔaltx<sup>w</sup>**, a Lushootseed word phonetically pronounced “wah-sheb-altuh.”

This name was given by Vi Hilbert, a revered elder in the Upper Skagit tribe, following two years of tribal elders’ extensive consultation with University undergraduate and graduate students, faculty and staff, community members and tribe members.

Utilizing this Lushootseed word, in addition to the English “Intellectual House,” honors the Native people of this region, whether an individual visits the facility or only hears mention of its name.

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## i. introduction

Artists are culture-bearers. They are storytellers and makers. Their artwork contains and carries forward ideas and identities, creating fluidity between past and present.

As the University of Washington, with tribal and community support, embarks on the development of **wə́təbʔaltx<sup>w</sup>** (Intellectual House) on its Seattle campus, a group of University faculty, students and staff and citizen advisors (the “working group”) have come together to ensure that artists and artwork will be thoughtfully included. The Intellectual House, a new learning and gathering space, will take the architectural style of a longhouse reminiscent of traditional dwelling and ceremonial structures of the Northwest Coast tribes. Its artwork, as envisioned in this plan, will support a welcoming and thought-provoking environment for Native American students, faculty and staff and the university community as a whole.

The University is planning a two-phased development for the Intellectual House. The first phase will include a primary building with gathering hall, an outdoor gathering circle and cooking fire, walking paths and gardens. The second phase will include an additional building that features a Native arts class laboratory and pavilion, offices and multipurpose rooms. This plan, created by 4Culture (the “art consultant”) for the University in March 2013, documents the working group’s consensus for prioritized art opportunities in the first phase of development and offers guidelines for implementation. The plan seeks to articulate both ambitions and methodologies. To identify artwork goals, sites, and requisite resources in terms that are clear and inspire action.





## ii. executive summary

As the University of Washington, with tribal and community support, embarks on the development of **wə́təbʔaltx<sup>w</sup>** (Intellectual House) on its Seattle campus, a group of University faculty, students and staff and citizen advisors (the “working group”) have come together to ensure that artists and artwork will be thoughtfully included. The Intellectual House Art Plan, created by 4Culture (the “art consultant”) for the University in March 2013, documents the working group’s consensus for prioritized art opportunities in the first phase of **wə́təbʔaltx<sup>w</sup>** development. The Plan also offers guidelines for implementation.

This plan envisions a multivalent art experience with a series of artworks that offer a diversity of ideas, a sense of home, and stimulate dialogue. It is not expected that all projects recommended in the Art Plan will be implemented. Rather, that a few significant opportunities will be selected and funded with adequate budgets to support thoughtful design and the highest level of materials, fabrication, and finish.

### Guiding principles

- Focus on artwork of the Northwest Coast with an emphasis on Coast Salish art;
- Commission professional artists to create new and site-specific artwork;
- Consider four artwork zones to address different areas of the Intellectual House site and span multiple disciplines of art and design.

### Parameters for artwork prioritization

- Spread across the Intellectual House site: art inside and on the exterior of the building and in the landscape;
- Impact on horizontal and vertical planes: two and three-dimensional artworks;
- Variety of materials;
- Diversity of ideas.

## Highest priority artwork opportunities

### Zone 1 Gathering Circle

The gathering circle will be the center of the Intellectual House site. It presents an outstanding opportunity for an artist to join the design team – to work with the project architects, engineers and landscape architects – to incorporate his or her ideas into the total planning, design, and experience of this zone as a work of art.

#### Artist Design-Team Collaboration

##### OPTION 1A Priority

**Budget** \$20,000 for artist design fee  
\$205,000 to \$80,000 + construction credits, for implementation

**Schedule** Hire a design team artist as soon as possible, for collaborative design development prior to final construction documents in Fall 2013.

## Artist-made Site Amenities

### Alternate OPTION 1B

If a comprehensive place-making approach is not feasible, one or several artists can be commissioned to design artful furnishings and/or functional components for the site, such as paving embeds, benches, grates, lighting, and small-scale sculpture.

**Budget** \$75,000 to \$35,000 + construction credits

**Schedule** Hire an artist by December 2013.

Elements such as benches, paving embeds and small scale sculpture can be added to the site any time, including after substantial completion in Fall 2014.

## Zone 2 Welcome Feature

As visitors approach the Intellectual House, welcoming artwork will greet them. It will offer a conceptual threshold that connects the Intellectual House site to the campus context and also inspires a sense of curiosity to discover the distinct identity of this site.

### NW Corner Welcome Feature

#### OPTION 2

The Northwest corner of the Intellectual House site is designated for art that will identify the site on campus and usher visitors in.

**Budget** \$325,000 to \$175,000  
+ \$9,000 for competitive proposal phase

**Schedule** Optimum coordination: Select finalists through competitive proposals by August 2013; hire one artist to finalize proposal by October 2013 and finalize foundation specifications by December 2013 to coordinate foundation pour by general contractor.

Though less cost effective for foundation and infrastructure installation, a Welcome Feature could be developed and installed at any time.



## Zone 3 Inside the House

The architectural surfaces and building parts of the Intellectual House can be canvases for art that creates a welcoming and thought-provoking environment.

### Artist-designed Glazing

#### OPTION 3A

The north most wall of the Intellectual House will be comprised of floor to ceiling glazing, presenting an exciting opportunity to consider views from inside and out, and to highlight the growing Native contemporary art glass movement.

**Budget** \$225,000 to \$85,000 + construction credits

**Schedule** Identify glazing as an art opportunity in time for specification in construction documents in Fall 2013. Hire an artist by construction start.

### Feature Screen

#### Alternate OPTION 3B

The Gathering Hall will include a stage for displays and performances. The screen behind the stage, at the northern end of the hall offers a considerable two-dimensional surface for art. Art may be mounted to the screen, carved into the screen, or hung from it.

**Budget** \$30,000 to \$15,000 + construction credits

**Schedule** If artwork is to address entire screen span, hire an artist to coordinate with the design team prior to screen construction in Winter 2013-14.

Alternatively, artwork can be commissioned for the screen at any time.

### Column Features

#### OPTION 4

The Gathering Hall columns, part of the revealed architecture of the Intellectual House, will be prominent interior features and will also be visible from the outside. Artist-carved cedar panels are recommended for the six central columns.

**Budget** \$389,000 to \$78,000

**Schedule** Hire three artists by December 2013; install carved panels by December 2014.



## Schedule Summary

Three artwork opportunities require immediate action for effective and timely implementation:

- Artist-design Team Collaboration for the Gathering Circle (OPTION 1A);
- Artist-designed Glazing (OPTION 3A);
- Artist-designed Entry Doors (page 28 in the Plan).

All other artwork opportunities recommended in the Plan can be implemented later.

Based on the University's current schedule – design completion in 2013 and construction completion in 2014 – the following schedule is recommended for optimum coordination of the highest priority artwork opportunities:

### AS SOON AS POSSIBLE

Hire artist for OPTION 1A

### BY SUMMER 2013

Hire artist for OPTION 1B (if OPTION 1A is not implemented)

Select finalists for OPTION 2 by August 2013

### BY FALL 2014

Identify OPPORTUNITY 3A in construction document specifications

Hire artist for OPTION 2

### BY WINTER 2013-14

Hire artist for OPTION 3A by construction start

Hire three artists for OPTION 4 by December 2013

## Budget Summary

An art budget of \$1,173,000 will fund all of the highest artwork opportunities (sans alternates) at the recommended budget level.

An art budget of \$447,000 will fund all of the highest priority artwork projects (sans alternates) at the minimum requirement of funding.

Selecting a few prioritized opportunities to implement at the recommended level of funding should be prioritized over implementing them all at lower funding levels.

An additional allocation of 5% of the total art program budget is recommended by the University Public Art Committee for a stewardship endowment to support artwork maintenance, preservation and storage.

## Artist Selection

Three methods for artist selection – roster selection, invitational competition, and open call for artists – are described in the Plan (page 34) and a particular method is identified for each recommended artwork opportunity. Selection criteria should be tailor-made for each selection process and may draw from the overarching criteria recommended for all Intellectual House art projects on page 32.

Selecting panelists that are representative of and trusted by the project communities, and that are good listeners and articulators, is of key importance. A skilled project manager to oversee panelist recruitment and artist application processes, and facilitate productive selection processes is essential.

## Design Review

Successful public art projects develop under the watchful eye of committed experts, who have a working knowledge of art and design as well as the communities they represent. A Design Review committee should be created to review all commissioned artist's ideas and proposals for the Intellectual House and to maintain a holistic view of the art program that encourages synergy among artwork sites, art and artists. Additional review may be required by other University committees, such as the Public Art Committee, which reviews all art installations proposed for exterior and major public interior spaces on campus.

## Gifts

The University has a gift policy in place. A sponsoring academic unit should be identified to support the development and management of an accession and deaccession policy particular to the Intellectual House needs.

## Conclusion

Artists are culture-bearers. They are storytellers and makers. The artwork for the Intellectual House will contain and carry forward ideas and identities, creating fluidity between past and present. And it may offer a preview into what is to come.





## Intellectual House Mission

To make Native people  
“visible” on the UW campus.

To offer a meeting place  
for UW Native American  
students, faculty and staff.

To visibly manifest and  
symbolize the importance  
of Native traditions in the  
institutional culture.

To share knowledge of  
Northwest indigenous people  
within the UW community  
and among the Tribes in  
the area, and the broader  
community.

To enhance recruitment and  
retention of Native students,  
faculty and staff.

To serve Tribes with  
resources and access to the  
University community.

To provide appropriate  
learning spaces for various  
UW courses and programs.

To edify the community with  
respect to cultures and values  
of indigenous people.

To enhance the campus  
experience for all students,  
faculty, staff and visitors.

## iii. vision

wəłəbʔaltx<sup>w</sup> will provide a multi-service learning and gathering space for Native American students, faculty and staff, and others of various cultures and communities. An inclusive place, it will invite Native and non-Native students alike to come together in a supporting and welcoming educational environment to share their knowledge and their cultures with one another.

The Intellectual House will be a space for gathering to share and to learn. It seeks to be a “home away from home” for Native students that will make visible the ongoing legacies of Native cultures.

Art for the Intellectual House will support these ambitions, offering a range of entry points to Native concerns and experiences on the university campus. The artwork is envisioned as multivalent, offering comfort and connectedness, a sense of pride and belonging while also stimulating dialogue about complex issues.

Home is complicated. It’s a word that means many things to many people. A composite of interconnected parts, home combines memories and sensibilities, people and places.



A glimpse into some of the things and feelings the working group and Native students surveyed for this plan associate with home is offered below. (A more comprehensive listing of the survey results is included as an appendix on page 36.) Artists who are selected to create work for the Intellectual House are encouraged to consider these key threads and to touch on them in their artwork.

### **Community**

Home is family – blood relatives and family-of-the heart, forging connection to elders, and to parents and children. Home is familiar faces, language and interests, authentic understandings of what it means to be Native.

### **Connection to Nature**

Home is Mother Earth, the Northwest native plants and animals, the beauty of nature and its nourishment.

### **Comfort**

Home is welcoming, warmth and comfort. Home is safety and strength, a place to relax, to be oneself and be renewed.

Through material choices, visual motifs and sensory experiences artwork can evoke a connection to nature. Through referencing cultural traditions and reflecting issues of the day, artwork can support a sense of community that offers the comfort of mutual understanding and a space for respectful debate.

The artwork opportunities in the Intellectual House are many and varied. The intent is that as a family of works, the artwork will support a sense of home.





## iv. guiding principles



### **A focus on the First Peoples of the Northwest Coast**

While *wəʔəbʔaltx*<sup>w</sup> will, in a variety of ways, acknowledge the diversity of Native students and indigenous communities on the university campus and beyond, this plan recommends an artistic focus for the first phase of the Intellectual House development: artwork of the Northwest Coast with an emphasis on Coast Salish art.

Just as the longhouse style architecture will honor and reinterpret the traditional building style of the Northwest tribes, and its name comes from the Coast Salish language of Lushotseed, this art focus will pay homage to the First Peoples of our region with significant opportunities to continue and reinterpret artistic traditions.

For the purposes of this plan, **Northwest Coast** is defined as the geographic region from Southeast Alaska to Northern California, and **Coast Salish** refers to the First Nations in British Columbia, Canada and Native American cultures in Washington and Oregon united by territory and Coast Salish languages.

At least one major commission in the first phase development should focus on Coast Salish art. Opportunities for artwork, including artwork produced by students, and that highlights the diversity of First Peoples on campus are recommended for the second phase of the Intellectual House development.

## Artwork Zones

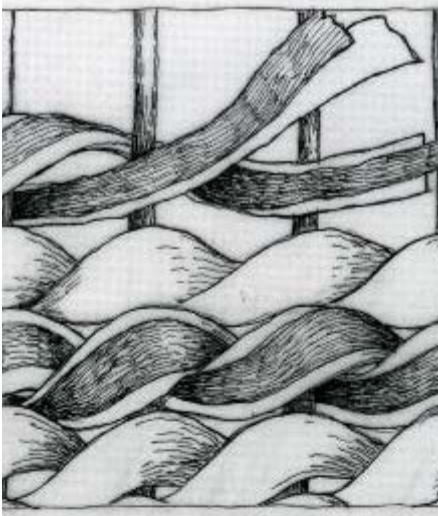
The site for the Intellectual House is prominent. Located on the Northeast section of the university campus, between the Quad and McMahon Hall, the Intellectual House will rise on Stevens Way, the main campus thoroughfare.

This plan recommends a series of projects that are organized and prioritized into four zones. Each zone addresses an area of the Intellectual House site, and offers a menu of options for integrating art and ideas. While the geographic boundaries and physical layout of these zones may shift, given the still evolving architectural and landscape design as of this plan's writing, the overall intents and approaches suggested for each zone will stay intact.



The zones span multiple disciplines of art and design, and promote collaborative work that will yield a synergy of art, architecture and landscape design. The spectrum of possible materials for artists to consider is intended to create a range of sensory experiences for visitors of the Intellectual House. The types of artwork opportunity and respective levels of integration into the site development are varied, allowing the art program to add works to the site over time.



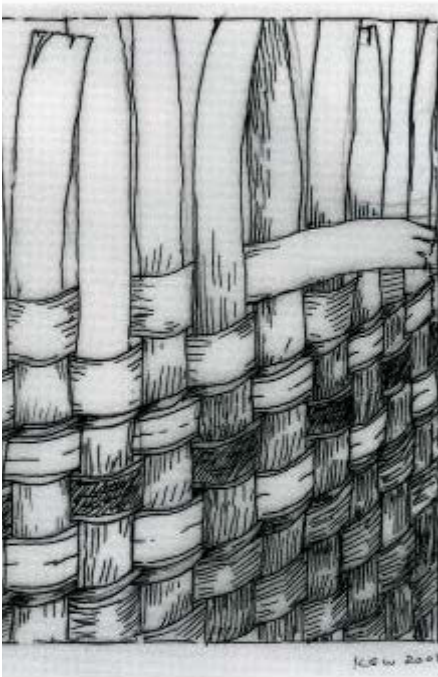


The zones are briefly described here, with more detailed information about their specific artwork opportunities included in the Art Opportunities section of the plan.

### **Zone 1, Gathering Circle**

Inspired by the circle of life and organic cycles, a circular gathering court will welcome visitors and invite gathering outdoors. On a site as large as that of the Intellectual House, and in a context as vast as the broader university campus, an artist can offer human scaled touches that create a more intimate experience for gathering.

The gathering circle will ultimately become the center of the entire Intellectual House site. It presents an outstanding opportunity for design team collaboration. With an artist commissioned to join the design team, the entire 37-foot diameter circle can be programmed as an artwork. If a comprehensive place-making approach is not feasible, artist-designed site amenities can be commissioned.



### **Zone 3, Inside the House**

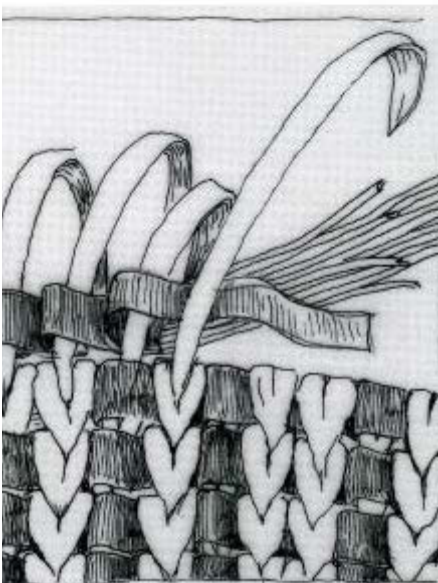
The Intellectual House itself, an 8,340 square foot building at the heart of the site, will include a large gathering hall, entry lobby, meeting and office space, and a complete kitchen. Its architectural surfaces and building parts can be canvases for art. From artist-designed glazing, carved columns and entry doors, this plan recommends commissioning artists to create welcoming and thought-provoking elements that support the Intellectual House as an inviting place that resonates with meaning.

### **Zone 4, Of Earth and Water**

The 1.7-acre Intellectual House site will include significant open space that features gardens of traditional herbaceous plantings, native plants and berries, meadows and more. Once established, the gardens offer opportunity for an interpretive artist to create work that reveals their culturally significant properties. An environmental artist can also be commissioned to use the established gardens and plantings themselves as the media with which to create artwork.

### **Zone 2, Welcome Features**

As visitors approach the Intellectual House site, welcome features will greet them. Each main point of entry, at the Northwest and Northeast corners, is designated for art. The art will identify the site on campus, and will usher visitors in.



### Spotlight on leading Native voices

Barbara Brotherton, Curator of Native American Art at the Seattle Art Museum has described the “renewed activities of Salish artists in styles that identify them with their ancestors yet speak to contemporary experiences and issues” as “awakenings.”<sup>1</sup> The significance and anticipated reach of the Intellectual House present a unique and exciting opportunity to share the work of artists who are leading the way in this regard in our region. This plan recommends focusing the first phase of artwork on new and site-specific work by professional artists. The art opportunities vary in scale and scope. There is opportunity to commission artists who are experienced in creating work for the public realm, as well as opportunity to commission skilled studio artists to extend their practice into this domain.

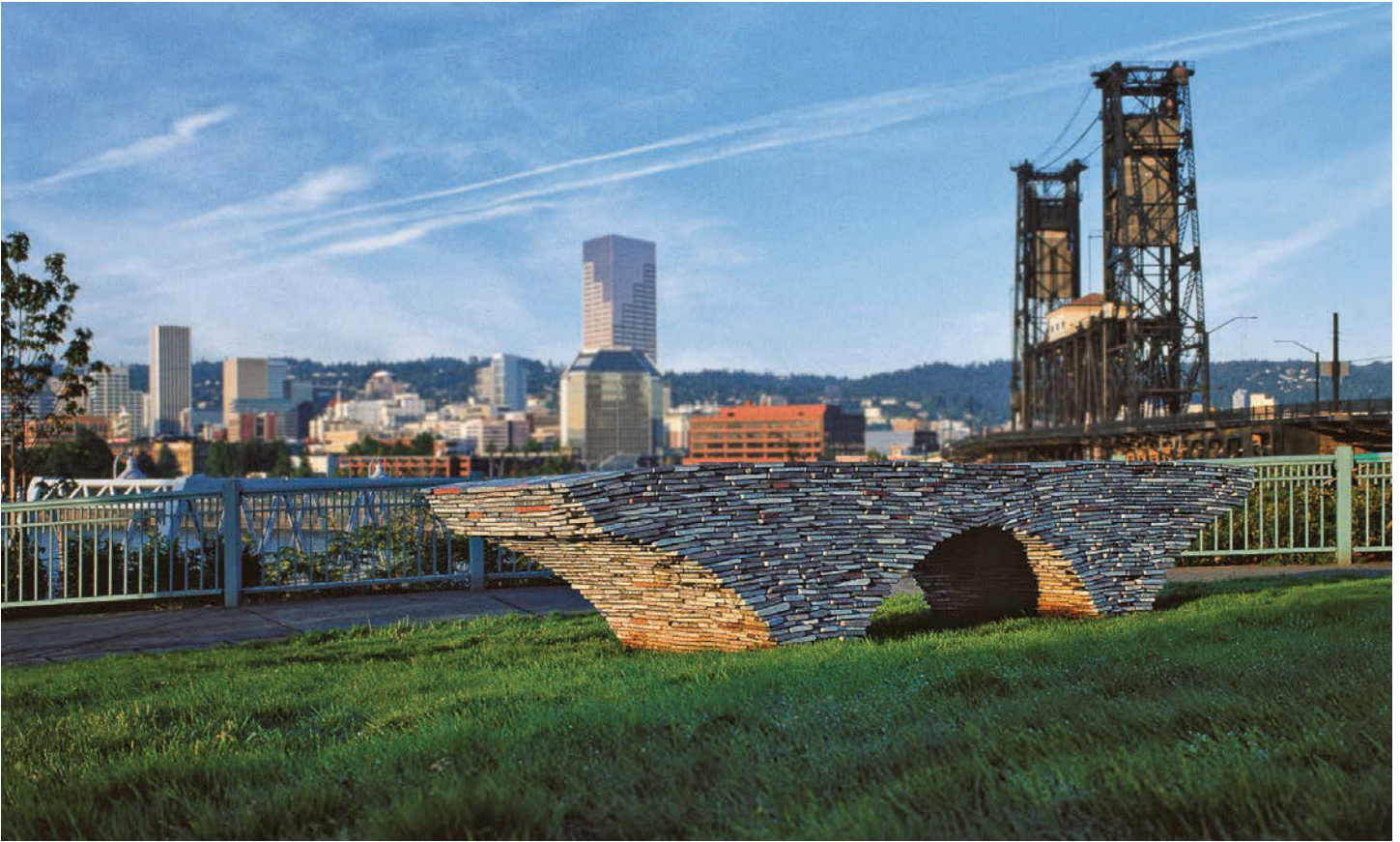


This plan recommends waiting to feature the work of student artists until the second phase of the Intellectual House development. The second phase will include an artwork lab for students to work alongside professional artists. This is sure to yield artwork for display and can provide a mechanism through which to program student art exhibitions.

<sup>1</sup> Brotherton, Barbara, “How Did it All Get There? Tracing the Path of Salish Art in Collections”, S’abadeb, *The Gifts: Pacific Coast Salish Art & Artists* (Ed. Barbara Brotherton. Seattle: University of Washington Press, 2008) 68-139.



## v. art opportunities



This plan recommends a series of projects that are organized into four zones. Each zone addresses an area of the [wəˈtəbʌltx](#) site, and offers a menu of options for integrating art and ideas.

Each individual art opportunity is described with (1) a brief summary of the art scope; (2) suggested terms for artistic interpretation; (3) recommended budget; (4) artist selection method; and (5) priority level. The art scope and terms represent the working group conversation, student survey results, and recommendations from the art consultant. The budgets and artist selection methods are recommendations by the art consultant; their basis is detailed in the implementation section of this plan. The priority recommendations reflect the working group consensus and time-sensitive opportunities that require alignment with construction schedules for requisite coordination.

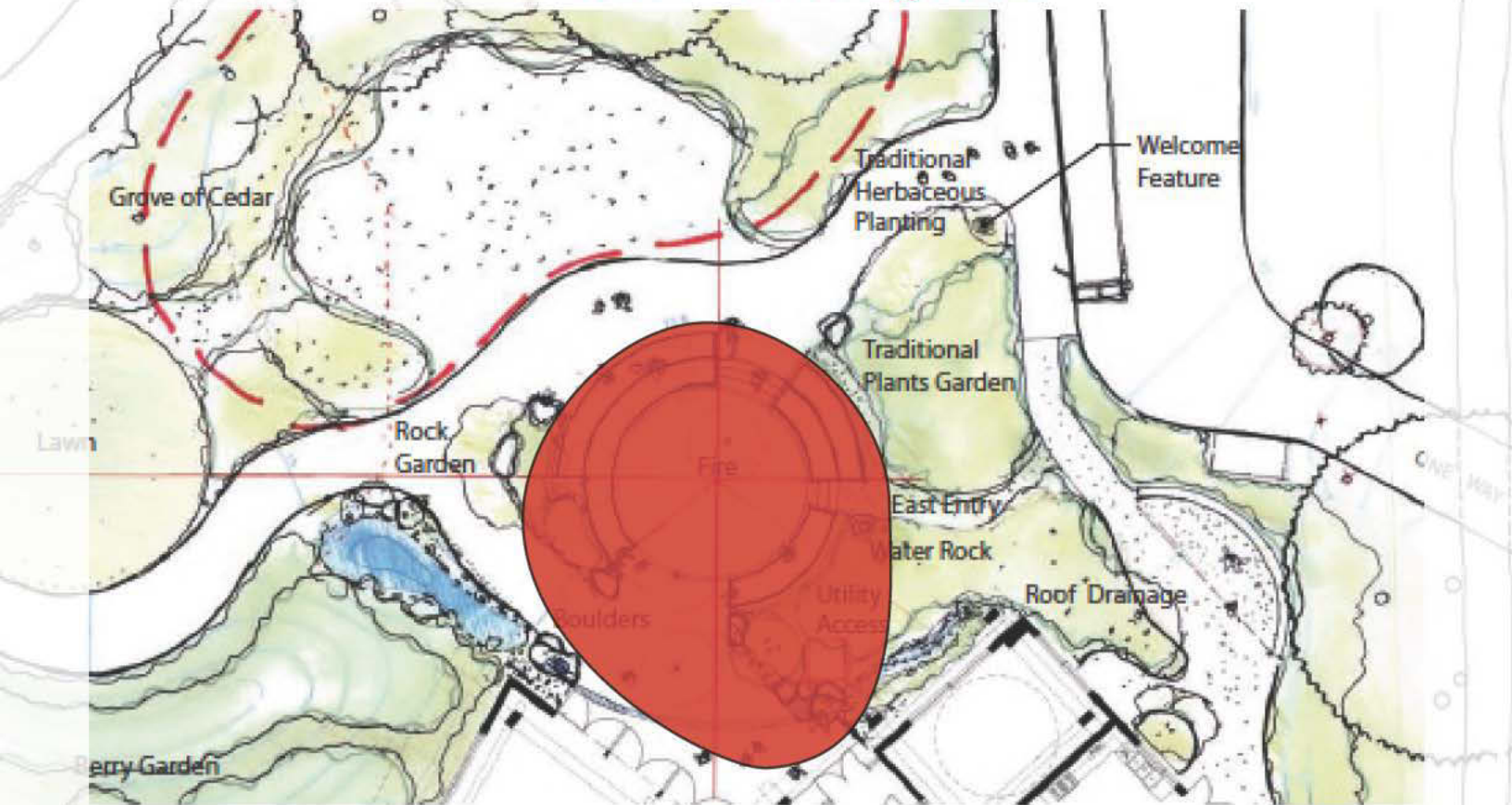
The images of existing artwork illustrate a range of possible approaches by regional and national artists working today; they do not illustrate specific artwork or artists for the Intellectual House.







## Zone 1 Gathering Circle



### Artist-made Site Amenities:

- Ground surface pattern/texture
- Ceremonial hearth
- Seating elements
- Light fixtures
- Tree grates
- A sculpture or installation

### Terms for artistic interpretation:

- Circle, circularity
- Cardinal directions
- Gather
- Welcome
- Weave
- Fire, hearth, warmth

Inspired by the circle of life and organic cycles, a circular gathering court will welcome visitors and invite gathering outdoors. On a site as large as that of *wə'təb'altx*<sup>W</sup>, and in a context as vast as the broader university campus, an artist can offer human scaled touches that create a more intimate experience for gathering. Custom furnishings made with materials that are beautiful, tactile, or reveal the artist's hand will enhance a unique sense of place.

The Gathering Circle will ultimately become the center of the entire Intellectual House site. It presents an outstanding opportunity for an artist to join the design team – to work with the project architects, engineers and landscape architects – to incorporate his or her ideas into the total planning and design of this zone. This approach can transform the 37-foot diameter circle into a work of art. Design team collaboration is dependent on bringing an artist into the design process before the final conceptual direction and documentation is fixed. The effectiveness of this type of approach is also dependent on a management and design team dynamic that welcomes a visual artist as a collaborative design peer. The artist is paid a fee to support

his or her time working with the design team. In addition to this fee, an art enhancement allowance is allocated in order to elevate the level of finish, materials or details of site elements.

If a comprehensive place-making approach is not feasible, this plan offers an alternative opportunity with less need for immediate coordination with the design team and general contractor: artist-designed objects, functional components, and site furnishings. This alternative commission provides good opportunity for an emerging artist to learn how to manage a public art commission.

## Design Team Collaboration

### OPTION 1A Preferred

**Budget** \$20,000 design fee + \$205,000 to \$80,000 art enhancement funds + relevant construction credits\*

To be used for an artist's fee to work with the design team and to enhance the level of finish, detail and materials supported by the base construction costs. Responsibilities for fabrication and installation to be determined based on final design.

**Selection Method** Invitational plus roster selection

**Priority Level 1** High level coordination: this commission requires selection of the design team artist and collaborative design development prior to the final documentation of the Gathering Circle area.

\* The term "construction credit" is used throughout this plan. See page ( ) for more information.

## Artist-Made Site Amenities

### OPTION 1B Alternate

**Budget** \$35,000 to \$75,000 allowance + relevant construction credits

To be used for small commissions such as pavers or paving embeds, benches, grates, lighting, etc. to serve as distinctive elements. Costs based on design, fabrication and installation.

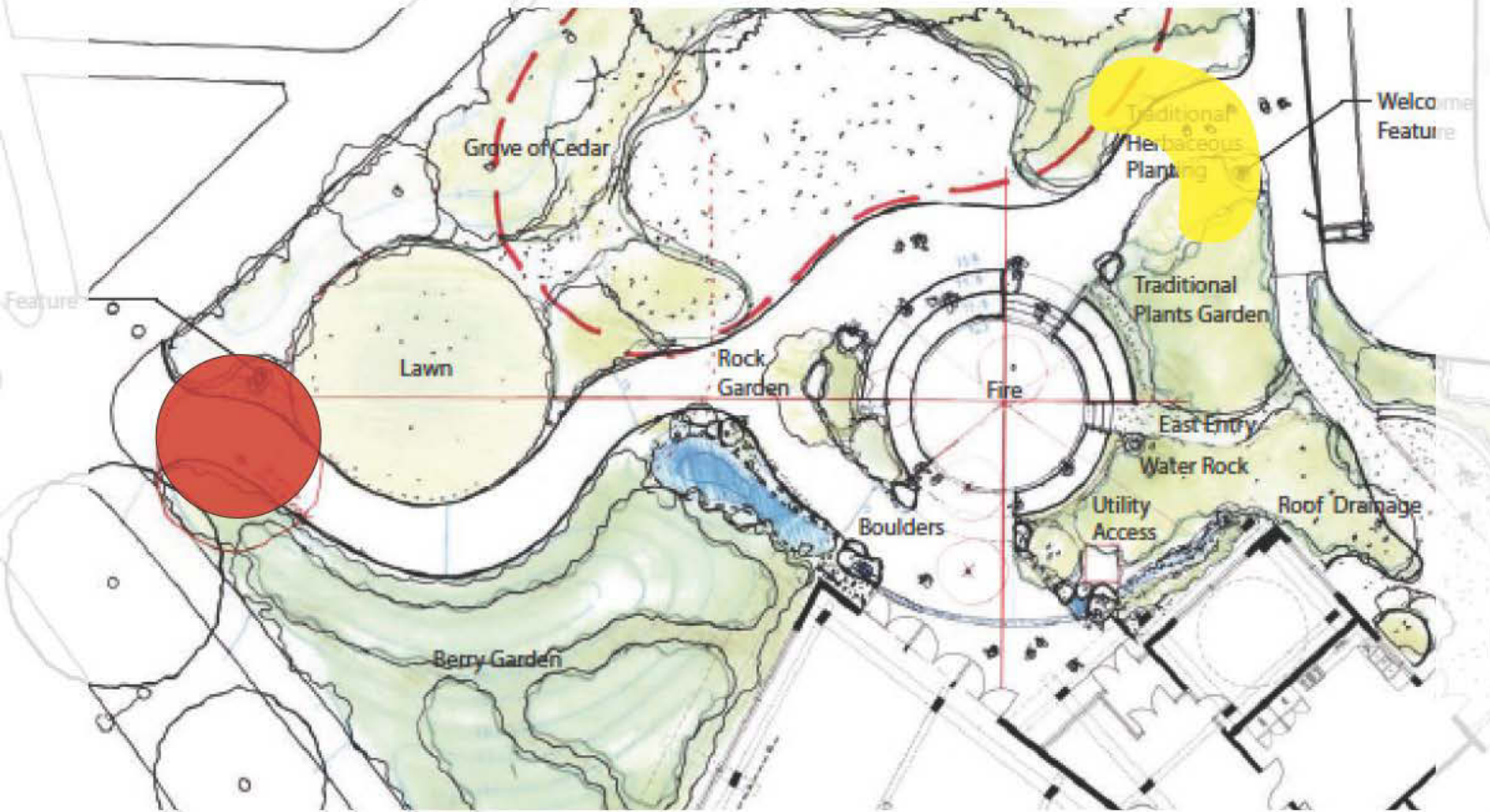
**Selection Method** Open Call restricted to Northwest Coast

**Priority Level 2** Moderate to low level coordination: elements needed for site occupancy such as paving treatments and lighting require earlier planning, coordination and implementation; elements such as benches, paving embeds and small scale sculpture can be added to the site after substantial completion.





## Zone 2 Welcome Features



Terms for artistic interpretation:

Welcome

Entry, arrival

Threshold

Resonant, distinct

Coast Salish art

As visitors approach *wəʔəbʔaltx<sup>w</sup>*, welcome features will greet them. Each main point of entry to the site, at the Northwest and Northeast corners, will be a conceptual threshold. Transitioning to the surrounding campus, the welcoming artwork should, in some way, relate to the campus context. It should also offer a distinct identity to the Intellectual House site and inspire a sense of curiosity to discover it.

*The working group has expressly requested that the welcoming artwork not be a totem pole or traditional welcome figure. All other approaches are open for consideration.*

As beacons for the Intellectual House, the entry features are high profile art opportunities well suited for established artists with experience creating large-scale public art. This plan recommends commissioning two artists to each create a welcome feature to punctuate the site.



The physical characteristics, site lines, adjacent uses and entry access of the Northwest and Northeast corners are very different. The Northwest corner offers a particularly prominent site with extended views to and from the adjacent campus and into the Intellectual House interior. This site should be prioritized for the first phase of development. A second Welcome Feature in the Northeast corner, should be developed during, and in response to the second phase of the Intellectual House development.

This plan recommends moving ahead with the Northwest entry feature early on to coordinate foundations that may be needed to anchor artwork, particularly if it is tall, with the general contractor.

### Northwest site

**Budget** \$325,000 to \$175,000 + \$9,000 for competitive proposals if desired

For artist design fees and implementation costs inclusive of engineer consultation and foundation development as relevant

**Selection Method** Invitational plus roster selection

**Priority Level 1** Moderate level coordination: planning with the design team and project management about how best to accommodate foundation support should begin as soon as possible.

### Northeast site

**Budget** \$150,000 to \$75,000 + \$9,000 for competitive proposals if desired

For artist design fees and implementation costs inclusive of engineer consultation and foundation development as relevant

**Selection Method** Invitational plus roster selection

**Priority Level 4** Moderate level coordination: planning with the design team and project management about how best to accommodate foundation support should begin as soon as possible.







### Zone 3 Inside the House

The architectural surfaces and building parts of *wəʔəbʔaltx*<sup>™</sup> can be canvases for art. From artist-designed glazing, carved column features and entry doors to a screen treatment, this plan recommends commissioning artists to create welcoming and thought-provoking elements that support the Intellectual House as an inviting place that resonates with meaning.

The opportunities described below offer a menu of options to select from. It is not expected that all the opportunities will be realized in this zone. Rather, that a few will be selected to offer art experiences on both horizontal and vertical planes.



Terms for artistic interpretation:

Inside / outside  
Identity

Gather  
Comfort

Community  
Ceremony  
Coast Salish art



Stairs & Deck  
Entry



## Artist-designed Glazing

The north most wall of the Intellectual House is comprised of floor to ceiling glazing. It looks out onto the landscape and Stevens Way and into the 300 person capacity Gathering Hall. This wall of glass, expected to be 45 feet wide and about 24 feet high, provides an exciting opportunity to consider views from inside and out, and to highlight the growing Native contemporary art glass movement.

An artist can be commissioned to affect a select area of glass, or treat the glazing as a whole, while still retaining the natural light and dramatic views into the Gathering Hall. A high profile opportunity that requires particular expertise, this commission is well suited for an artist experienced with art and architectural grade glass. And its success depends on the willingness of the project management and general contractor to coordinate at this level of art integration.

**Budget** \$225,000 to \$85,000 + applicable construction credits

To be used for artist's design fees and fabrication costs to enhance the basic curtain wall units with artist's design. Installation of mullion structure and window units funded through base construction budget.

**Selection Method** Invitational plus roster selection

**Priority Level 1** High level coordination: The level of coordination needed to develop an art-enhanced glass curtain wall system is not as complex as it appears. Artists can use vitreous fired enamel, etched or sandblasted techniques and even photographic films to create dramatic and luminous designs on standard insulated glass window units. Fabrication of the curtain wall system and installation of the glass units remains in the general contractor's scope of work. Although the coordination with the general contractor is moderate, early identification of the glazing as an art opportunity is needed for the specification and construction documents.





## Column Features

The interior architectural structure of the Intellectual House is a significant part of its expression as a longhouse style form. In the Gathering Hall, seven round peeled pole roof beams and twelve structural steel posts clad with decorative cedar panels will create column features that visibly connect visitors to the traditional Salish structure style. The column features will be a prominent part of the interior experience and will also be visible from the outside. The expansive glazing will offer views from the Northwest Welcome Feature location and the approach to the main entry. Distributed around the edges of the hall, the column features will create a sort of frame for the Gathering Hall. These columns make for fitting frames for art, as well.

This plan recommends artist-carved cedar panels for the six central columns, and adze work for the panels that will clad the surrounding six. This plan further recommends commissioning three artists to address the six central columns. Focusing on one material – cedar – and one artistic approach – carving – will provide cohesion plus opportunity to bring diversity in visual styles.

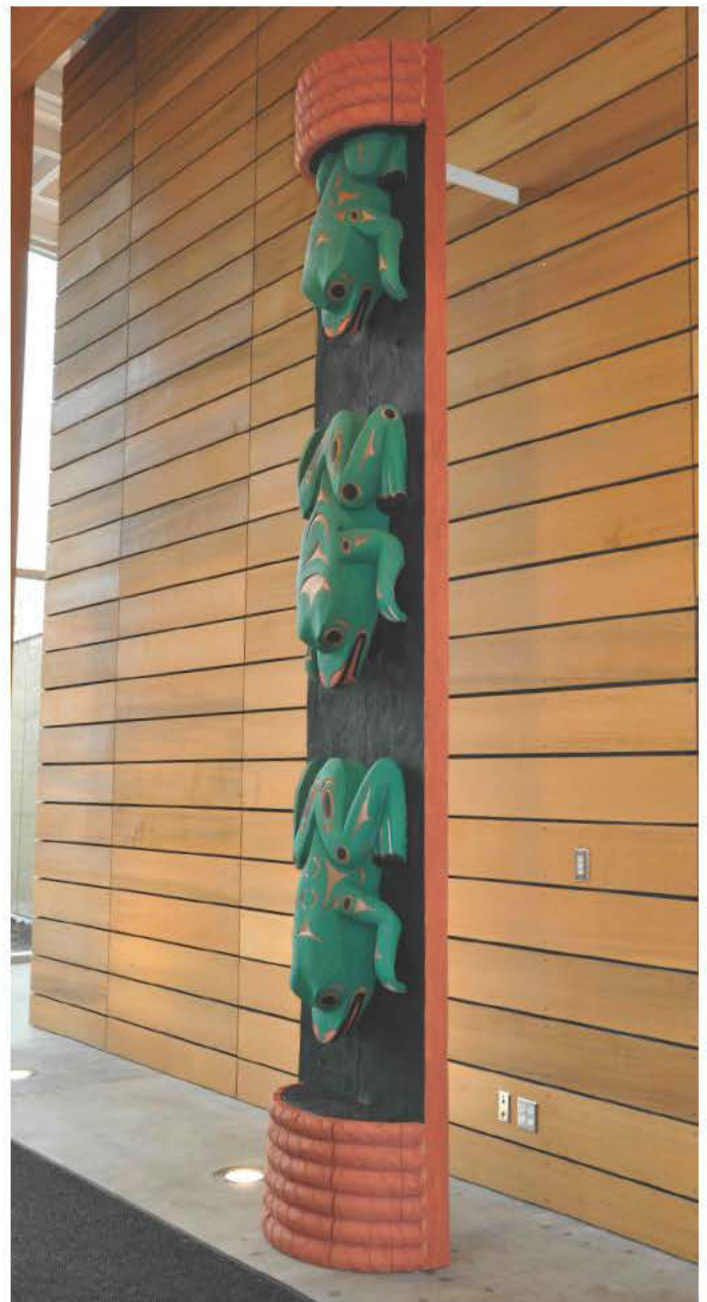
As repeated elements, the 1-foot by 2-foot columns that will range in height from 16 to 20 feet, will present a serial story and conversation between artists and their artwork. While each artist should create artwork that offers his or her distinctive voice, tasking the artists to discuss approaches will enable a synergy.

**Budget** \$398,000 to \$78,000 for 6 column treatments

For artist design fees and implementation costs. Costs of cedar and installation provided through construction budget.

**Selection Method** Open Call restricted to Northwest Coast artist and artist teams

**Priority Level 1** Moderate level coordination



## Entry Doors

Doors are functional components basic to the flow of a built environment, but they are also opportunities for form to meet function. The main entry to the Intellectual House will feature a 6-foot wide set of entry doors that connect the outside landscape to the welcome lobby within. The entry doors are a significant transition threshold, offering the first moment of touch with the built structure.

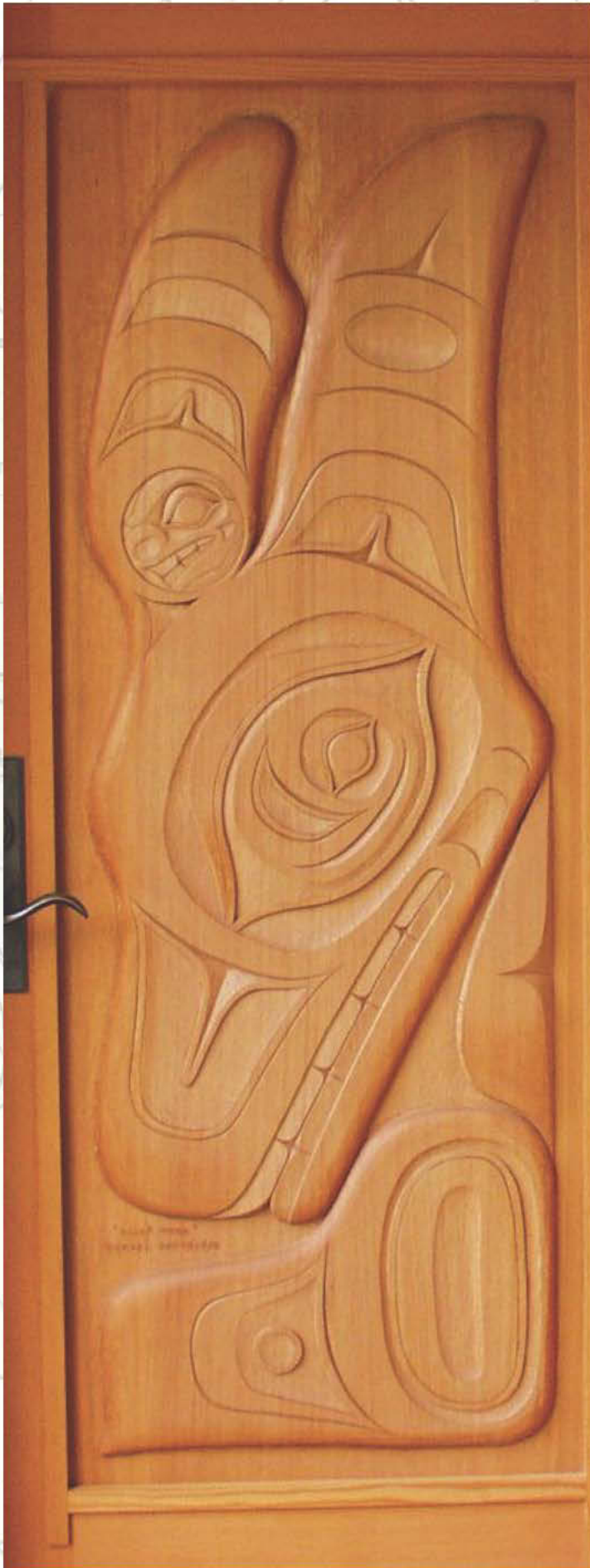
An artist can be commissioned to design custom doors that, through their materials or motifs, offer entry into both physical space and art-based storytelling. Another option, on a smaller scale, is to use artist-designed door handles to accent standard doors.

**Budget** \$65,000 to \$22,000 per set of doors and/or \$2,500 to \$1,000 per pair artist-made door handles + applicable construction credits

For artists' design fees and implementation costs. Installation of doors and handles funded through base construction budget.

**Selection Method** Open Call restricted to Northwest Coast

**Priority Level 2** Moderate to low level coordination: Entry doors will require coordination with building security and code requirements for access and egress. Earlier coordination between the selected artist and the design and construction team is therefore recommended. Artist designed door handles require minimal coordination and can be developed relatively late in the construction schedule.





## Feature Screen

The Gathering Hall will include a stage for displays and performances. The screen behind the stage, at the northern end of the hall, offers a considerable two-dimensional surface for art. Art may be mounted to the screen, carved into the screen, or hung from it.

This commission can be relevant to a range of practitioners working in a variety of artistic media. An artist may be commissioned to create a mural, a photo installation, a carving, or a woven tapestry to transform the screen into a feature. This commission provides opportunity for studio artists and artists less experienced in public art to create an artwork of significant scale for public display.

This commission can be programmed at various stages of implementation. If an artwork that addresses the entire span of the screen is desired, commission an artist to coordinate with the design team prior to screen construction. This approach may offer cost savings by way of omitted cladding and other design details. This commission can otherwise come at any time.

If an artist is commissioned to design a Gathering Hall glazing treatment, the artwork commissioned for the Feature Screen should relate or respond to the glazing design. If Artist-designed Glazing is not implemented, the Feature Screen can serve as an alternate for creating an art experience on a vertical plane.

**Budget** \$30,000 to \$15,000 + applicable construction credits

For artist design fees and implementation costs inclusive of engineer consultation as relevant

**Selection Method** Open Call restricted to Northwest Coast

**Priority Level 2** Moderate to low level coordination



## Zone 4 Of Earth and Water



Terms for artistic interpretation:

Garden

Water/land scape

Welcome

Nature and healing

Many native plant species of our region have properties that play an important role in the cultures of the Northwest Coast tribes. From cedar used to construct a longhouse to medicinal herbaceous plantings, roots and grasses used to weave baskets to berries used to color them, traditional plantings have stories to tell. The **wəłəbʔaltx<sup>w</sup>** landscape will offer an experiential classroom ripe with educational tools and possibility. The site will feature an array of native species – traditional herbaceous plantings, a cedar grove, a berry garden, meadow and more. This plan recommends commissioning artists to reveal their stories, in the second phase of the Intellectual House development.

Once the landscaping is designed to function and in place, artists can be commissioned to create artwork that is temporary or permanent. Artists may consider all of the landscape design and select where to respond, or particular areas of the landscape that the design team considers particularly well suited for artistic engagement can be assigned.





An artist may create interpretive materials that reveal the native plant properties and draw connections between the site's plantings and plantings at the Burke Museum of Natural History or other areas on the university campus. Alternatively, an artist may develop a sculptural object or a piece of environmental art that uses the landscape itself as the media with which to create artwork.

**Budget** \$75,000 to \$15,000 allowance

Budget ranges assume a variety of options: one to three temporary interventions by various artists can be accomplished for the lower range. Recommended range assumes one permanent commission for \$50- 60,000 with several temporary projects ranging from \$3,000-10,000 each.

**Selection Method** Open Call restricted to Northwest Coast

**Priority Level 3** Low level coordination

*“We are told that plants were created first and their purpose was to hold the earth together for others who would eventually come along in the future. They were instructed to develop the strongest method of teaching possible, and that is called teaching by example. Teaching by example means to show or demonstrate a teaching, and that is what the plant people do if we are willing to learn”<sup>1</sup>*



<sup>1</sup> Miller, Gerald Bruce subiyay and D. Michael CHiXapkaid Pavel, *Traditional Teachings about Coast Salish Art*, Brotherton, 24-49

## vi. implementation strategies



### Artwork Prioritization

This plan envisions a multivalent art experience that offers comfort and connectedness — evoking a sense of pride and belonging while also stimulating dialogue about complex issues. It is as a series of multiple artworks that a diversity of ideas and a variety of sensory experiences can be best achieved.

All of the projects described in this plan are considered important and a valuable asset to the development of **wəʔəbʔaltx<sup>w</sup>**. It is anticipated, however, that not all of the art projects recommended in this plan will be implemented; that select projects will be prioritized. In some cases, the interest expressed by the working group or prospective donors can be a guide. In others, the schedule of the design team work, and the level of design team coordination required for particular art projects, will determine what is possible. The university expects architectural design to continue through Fall 2013, a defined window for an artist to collaborate on highly integrated art and design elements. Construction is expected to begin in late 2013 and span until late 2014. Design and implementation of permanent artwork will need to align with this window in order to be part of the Intellectual House opening in January 2015. Once the Intellectual House is open, commissioned artwork in the landscape zone can act to immediately and continuously invigorate the place and attract visitors.



This plan recommends taking a holistic view that considers all of the recommended artwork projects and prioritizes a series of artwork commissions. The prioritized series can be thought of as a family of works; individual members offer distinct points of view and dialogue with the perspectives of other members.

**Parameters to consider include:**

- Spread across the Intellectual House site: art inside, exterior of the building and in the landscape
- Impact on horizontal and vertical planes: two and three-dimensional artworks
- Variety of materials
- Diversity of ideas

**This plan recommends moving ahead with four projects, to start:**

- (1) Gathering Circle as a an artist-design team collaboration;
- (2) Northwest corner Welcome Features
- (3) Artist-designed Glazing
- (4) Six Feature Columns



## Selection Methods

A best practice in the field of public art is the peer panel review process, for artist selection and design review. This plan recommends three types of artist selection methods, all of them based in peer panel review: roster selection, invitational competition, and open call for artists. In all three cases, a panel reviews the materials of multiple artists, selects finalists for interview, and ultimately, an artist for the job. What distinguishes the methods is the means through which the materials of multiple artists come to the panel for review: who is invited to be considered, and how.

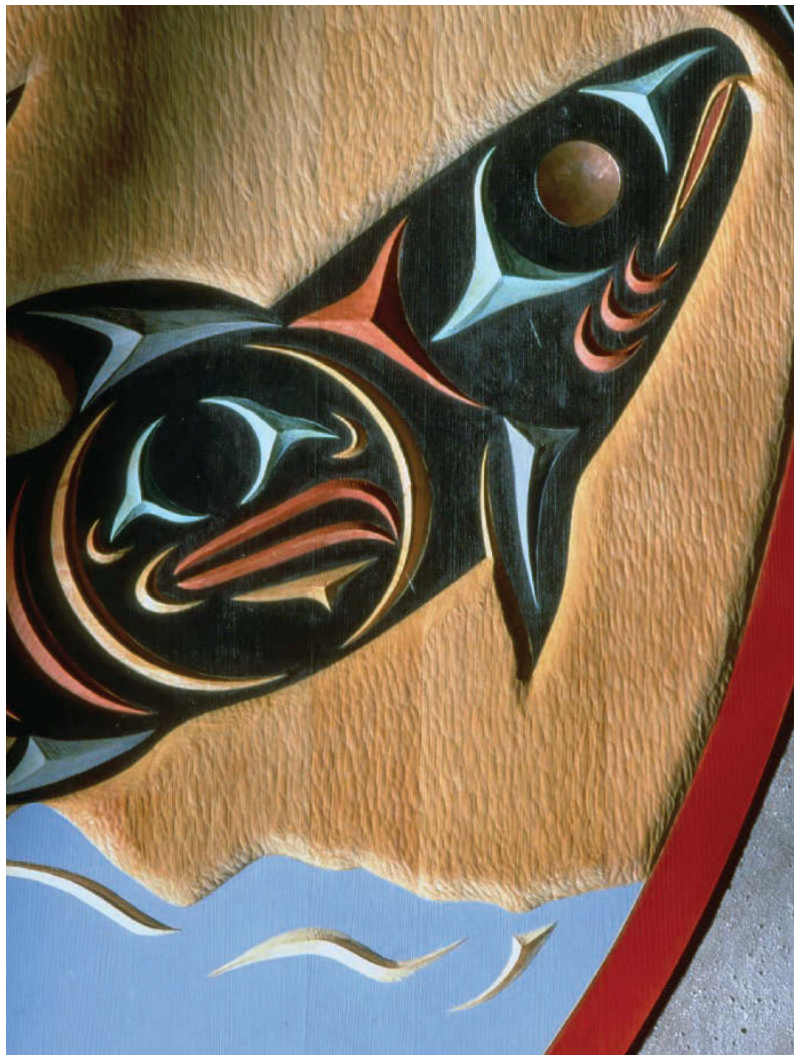
The selection methods recommended for each art opportunity in this plan are based on careful consideration of what skills are needed by the commissioned artist and an understanding of budget parameters and priorities.

### Roster Selection

A public art roster is a list of pre-qualified professional artists eligible and interested to create work in the public realm. The artists included on a roster have been competitively selected by a panel, based on factors such as experience and technical ability. A roster can provide a discrete group of artists for a panel to review. The pre-approval process can enable direct selection of an artist from a public art roster for a public art commission.

The Washington State Arts Commission's (ArtsWA) Public Artist Roster is a pre-qualified roster of professional visual artists eligible to create site-responsive works of art for K-12 schools, colleges, universities and state agencies through a process facilitated by its Art in Public Places program project managers. ArtsWA's Curator Roster provides a pre-qualified list of curators to work with Art in Public Places program managers and local art selection committees to recommend works of art for acquisition by the State. Although the Intellectual House artist selection process will not be facilitated by the State Art in Public Places program, and the commissions will not come from state funds, the ArtsWA rosters are a valuable, trusted resource.

<http://www.artswa.com/public-art/rosters>





## **Invitational Competition**

In an invitational competition, a panel reviews the work of an invited group of artists and selects an artist from the group. In many cases, both panelists and a panel facilitator invite artists to submit a resume, statement of interest, and images of past work for the panel to consider. Once the panel reviews the invited artists' materials, finalists are selected for interview. The panel can select an artist for the job on the basis of the application materials, examples of past work and an interview, or finalists can be commissioned to create competitive proposals for the panel to review in making its final selection (see below).

An invitational competition is a good fit for a project that requires very specific skill sets of its artist(s). An invitational selection process can also encourage experienced artists who may not respond to an open call to consider a significant public project. Projects with a short timeline that require an artist to be selected quickly and begin work right away are also good candidates for an invitational selection process.

## **Open Call for Artists**

An open call is a public invitation for all eligible and interested artists to self-submit for an art opportunity. A formal call document that details the project scope and artist responsibilities is posted and distributed with a deadline for entry. A panel reviews all eligible artist applications and selects finalists and ultimately an artist for the job, from the pool.

A call can take the form of a Request for Qualifications (RFQ) or Request for Proposals (RFP).

An RFQ typically invites qualified candidates to submit a resume, statement of interest, and images of past work for consideration by a selection panel. The panel selects an artist for the job on the basis of the application materials, examples of past work and an interview that instills confidence in an artist's ability to create new work that will be specific and appropriate for a particular project. This approach offers time and resources for the selected artist to work with the project team to understand the project context and constituency in depth, and to generate well-informed ideas for the project.

An RFP invites artists to submit proposals for a specific project, in addition to a resume, statement of interest, and in most cases, images of past work. The panel selects an artist for the job on the basis of a proposal's alignment with the project goals. There are two ways to conduct an RFP process: ask all applicants to include their proposal in the application materials, or select finalists from artists who respond to an RFQ and commission them to develop paid proposals. Best practices in the field of public art require that artists be paid for their ideas and design time for developing proposals, so the second approach is strongly recommended.

**Selection on the basis of competitive proposals, which can be done as a second stage of an RFQ or Invitational process, is a good way to:**

- Compare project-specific approaches
- Raise money or additional resources
- Eliminate anxiety or concern about especially high stake projects and “what an artist might do”

**Selection on the basis of competitive proposals is NOT advisable when:**

- A project is on a fast track, and time spent on additional proposal development will reduce options for artwork
- There is an expectation or need for the selected artist to work closely with the design team, community and site
- There is not enough budget to adequately fund proposals and a full commission

The art consultant does not recommend using an RFP process for the Intellectual House because of time and budget constraints. If the option to develop Welcoming Features is pursued, that may be the one opportunity that warrants a proposal phase. The budget recommendations for that opportunity reflect adequate fees to pay three finalists for each of the two sites.

Selecting panelists that will be representative of and trusted by the project communities, and that are good listeners as well as articulators, will be of key importance. While select members of the working group may be invited to participate in a panel process, additional panel members will need to be recruited. **A skilled project manager to oversee panelist recruitment and artist application processes, as well as facilitate productive selection processes will be vital.**

### **Selection criteria**

Selection criteria should be tailor-made for each artist selection process, reflecting the particular needs and aspirations of each artwork project for prospective artists and selection panelists to consider.

Some overarching criteria for Intellectual House art projects in general may include:

- A historic and artistic connection to the First Peoples of this region
- Quality and strength of past work as demonstrated in submitted application materials
- Demonstrated experience with projects of comparable scope and budget
- Interest and experience in creating artwork that reflects a site mission in a unique and compelling way
- Ability to activate social space with intimate gestures
- Command of dynamic spatial relationships and ability to consider surrounding context and multiple viewpoints
- Ability to work in materials that reflect an understanding of long-term maintenance needs



## **Design Review**

Successful public art projects develop under the watchful eye of committed experts, who have a working knowledge of art and design as well as the communities they represent. The design review function provided by an informed body of advisors is vital to the evolution of an artist's idea, from concept through refinement and implementation.

Thoughtful and informed design review is critical to the success of high profile and integrated art projects. And it is particularly important when multiple artists are commissioned to create work for a site; to ensure synergy among artists and art projects that offer a variety entry points to the Native experience on campus .

The University of Washington has a Public Art Commission, but this body will only review large-scale artwork installed outdoors. This plan recommends that a design review body be created for the Intellectual House art program, to review all commissioned artist's ideas and proposals.

## **Stewardship Endowment**

The University Public Art Committee recommends developing an endowment for artwork maintenance, preservation and storage, with an additional allocation of 5% of the total art program budget.

## vi. budget recommendations

The projects in this plan are strategically recommended with sufficient resources and careful consideration of long-term vision and value for *wəʔəbʔaltx<sup>w</sup>*.

A recommended budget of \$1,173,000 will successfully realize all four of the highest priority projects (Priority Level 1). The highest priority projects are: Artist- design team collaboration for the Gathering Circle, a Welcome Feature at the Northwest corner of the site, and Artist-designed Glazing and Feature Columns in the Gathering Hall. \$447,000 is the minimum art budget required to fund all of the highest priority projects (sans alternates).

**Implementing one or two of the prioritized opportunities at the recommended level of funding is a much better choice than attempting to implement all four opportunities at lower funding levels.**

To implement every artwork opportunity included in this plan (sans alternates) at the recommended funding level would require an art budget of \$1,502,000. This level of funding would create one of the most exciting collections of contemporary Native American art in the region. However, it is not necessary to fund every opportunity in this plan. Instead, implement a few significant opportunities that will offer commissions to a variety of artists, with adequate budgets to support thoughtful design and the highest level of materials, fabrication, and finish.

The recommended funding levels are based on researched budgets of recent public artwork of comparable scope and scale and consultations with specialized fabricators and artists. For all of the art opportunities described in this plan, the funding can be allocated over time. While most of the highest priority projects require some early coordination and commitment, there are many opportunities that can be planned now and implemented later.

The budget spreadsheet that follows documents the cost for artists' fees and artwork implementation, as well as estimated costs for proposal fees, panel expenses and travel expenses for finalists. The University Public Art Committee's recommendation to establish an additional Stewardship Endowment equivalent to 5% of the total art program budget, to be set-aside for future artwork maintenance, is also noted.

The detailed budget recommendations should be read in concert with the Schedule and Coordination section of the plan ([pages x-y](#)) to ensure an understanding of requisite phasing for an art commissioning process.



The projects in this plan are strategically recommended with sufficient resources and careful consideration of long-term vision and value for the Intellectual House.

Zone	Priority	Level of Coordination	Recommended Level	Necessary minimum	Budget Notes
<b>1 Gathering Circle</b>					
OPTION 1A. Preferred Artist-Design Team Collaboration	1 HIGH	High	225,000	100,000	Recommended budget range is based on \$20,000 artist design fee plus \$205,000 to \$80,000 art enhancement funding.
OPTION 1B. Alternate Artist-made Site Amenities	2		75,000	35,000	
<b>2 Welcome Features</b>					
Northwest Corner	1 HIGH	Moderate	325,000	175,000	
Northeast Corner	4	Moderate	150,000	75,000	
Proposal Fees			18,000	18,000	Competitive proposal phase budget assumes six finalists (three per site) and \$3,000 per finalist as fee for proposal development. Additional costs will include travel expenses for out-of-town finalists (see figures below).
<b>3 Inside the House Zone</b>					
Glazing	1 HIGH	High	225,000	85,000	
Column Features	1 HIGH	Moderate	389,000	78,000	Recommended budget based on artist-carved cedar panels for the six central posts, on three sides each. Minimum budget based on six central posts carved on one side only and at lowest cost per square inch.
Entry Doors	2	Moderate	65,000	22,000	Budget based on one pair of doors.
Entry Door Handles (Alternate)	2	Low	2,500	1,000	
Screen	3	Moderate to Low	30,000	15,000	Recommended range assumes one permanent commission @ \$50,000 to \$60,000 and several temporary projects ranging from \$3,000 to \$10,000. Minimum range assumes one to three temporary projects only, by various artists.
<b>High Priority Projects Only (1 HIGH)</b>		<b>Recommended Range</b>	<b>\$1,173,000.00</b>		<i>plus applicable construction credits</i> ; includes \$9,000 proposal fee for Northwest Corner Welcome Feature
		<b>Minimum Level Necessary</b>	<b>\$447,000.00</b>		<i>plus applicable construction credits</i> ; includes \$9,000 proposal fee for Northwest Corner Welcome Feature
<b>Every Opportunity</b>		<b>Recommended Range</b>	<b>\$1,502,000.00</b>		<i>plus applicable construction credits</i> ; includes \$18,000 proposal fee for two Welcome Features, does not include Alternates
		<b>Minimum Level Necessary</b>	<b>\$583,000.00</b>		<i>plus applicable construction credits</i> ; includes \$18,000 proposal fee for two Welcome Features, does not include Alternates
<b>Representative Per Panel Costs (Assumes two panel meetings per selection process)</b>					
Panel Fees			\$1,500.00		Based on 5 panelists @ \$150 per day for two days
Food per meeting			\$320.00		Based on \$160 per session
Parking for panel members and advisors			\$210.00		
Travel allowance for out-of-state panel members			\$2,000.00		
Travel allowance for out-of-state finalists			\$2,500.00		
Parking for finalists' interviews			\$45.00		
			\$6,575.00		

**Stewardship Endowment: University Public Art Committee recommends 5% of total art program as additional set-aside for future maintenance.**

These budget recommendations should be read in concert with the Schedule and Coordination section of the Plan (pages 11-13).

## viii. schedule and coordination

This plan offers a menu of choices designed to support a welcoming and thought-provoking environment that features work by multiple artists. Decisions on which artwork opportunities to implement will be filtered through a variety of possibilities and constraints such as donor interests, schedule and construction coordination, and overall balance and synergy of art experiences.

All public artwork development requires adequate time for an artist to research the context of a place and to develop ideas. Some artwork that is integrated into the architecture or landscape\* may require additional coordination time with the design team and/or general contractor.

This plan recommends a variety of opportunities with varying approaches, timelines and levels of coordination. This section notes key schedule and coordination milestones for hiring artists, development of concepts, and implementation based on the University's current schedule of design completion in 2013 and construction completion in 2014.

### Zone 1 Gathering Circle

The Gathering Circle will be the center of the Intellectual House site. It presents an outstanding opportunity for artwork. Two options offer varying levels of lead time and coordination: Artist-design Team Collaboration (preferred) and Artist-designed Site Amenities.

#### **OPTION 1A Priority: Artist-design Team Collaboration**

Hire a design team artist immediately and designate time for collaborative design development prior to final construction documents in Fall 2013.

#### **Alternate OPTION 1B: Artist-made Site Amenities**

Low to moderate coordination is expected for this approach. The particular level of coordination will depend on the amenities being designed and associated degree of site integration. Accordingly, the schedule for individual commission elements can vary.

Elements needed for site occupancy, such as paving treatments and lighting, require earlier planning, coordination and implementation. Artists should be hired beginning in the Summer 2013 and by the end of 2013 for this track. Elements such as benches, paving embeds and small scale sculpture can be added to the site after substantial completion.

\*Contemporary public art is often integrated into the fabric of a site's architecture and landscape. Over the years, artists and designers have developed collaborative and fruitful ways of working together to achieve a sum that is greater than its individual parts, promoting holistic experience and cost efficiencies. Tools have been developed to support these more collaborative working styles, including a tool for merging construction and artwork budgets: "construction credits." When an artist is responsible for design and fabrication of an element of the project that is necessary, such as paving, doors or seating, the base cost of supplying a necessary element as part of the base construction budget is calculated and added to the art enhancement funding as a "construction credit" to achieve the total art budget.



## Zone 2 Welcome Features

Two significant thresholds of entry exist at the Northwest and Northeast corners of the Intellectual House site and are designated as significant artwork sites. Each site has different characteristics, possible scopes and timelines.

### Priority: NW Corner

The Northwest corner is a prominent site for a large-scale sculptural piece. Planning with the design team and project management about how best to accommodate foundation support should begin as soon as possible. For optimum cost efficiencies, select finalists through competitive proposals by August 2013; select commissioned artist and final proposal by October 2013; and finalize foundation specifications by December 2013 to coordinate foundation pour by the general contractor.

Though less cost effective for foundation and infrastructure installation, Welcome Feature artwork could be developed for the Northwest corner and installed at any time.

### Phase 2: NE Corner

Artwork for this site is not recommended for development until Phase 2 of the Intellectual House project. In Phase 2, an artist can respond to the placement and access of the second building, which will neighbor the artwork site, and avoid conflicts with construction staging required for the Phase 2 build-out. Planning with the design team and project management about how best to accommodate foundation support is a consideration for this location, regardless of timeline.

The artwork for this site may be sequential or incorporated into both landscape and hardscape areas. The artwork is envisioned as less monumental than the Northwest corner, which may result in reduced foundation needs.

## Zone 3 Inside the House

### Priority: Artist-designed Glazing

Early identification of the glazing as an art opportunity is needed for detailed specification language to be included in the construction documents by Fall 2013. Coordination to develop an art-enhanced glass curtain wall system, however, is not complex. Artists can use vitreous fired enamel, etched or sandblasted techniques and photographic films to create dramatic and luminous designs on standard insulated glass window units. Fabrication of the curtain wall system and installation of the glass units will remain in the general contractor's scope of work. If not earlier, an artist should be hired for this opportunity by construction start.

## Zone 4 Of Earth and Water

All of the projects proposed for this zone should be undertaken after the main building has opened and the landscape is constructed. Artists developing projects for this zone must be mindful that some of the designated areas are working landscapes that provide storm water detention and filtration.

## ix. phase ii



### Gifts

If the experience of other regional campus longhouses is any indication, artwork gifts from the tribes and other donors to the Intellectual House are inevitable. A standardized gift policy, for both accession and deaccession, will enable consistent and diplomatic responses to generosity, in a framework that is effective for the parties on both ends of an offer.

The University of Washington has a gift policy in place. This plan recommends that a sponsoring academic unit be identified for the Intellectual House to support the development and management of an accession and deaccession policy particular to its own needs. Potential space, proper storage and future management of any collection should be major considerations in the development of this policy.

### An evolving art program

This plan offers recommendations for developing a series of permanently sited artwork for the Intellectual House. As the House development evolves and its various uses come to light, the art program can similarly evolve and also, respond.

There are many directions an ongoing art program can take. This plan does not offer a specific scope of work, but documents a few ideas mentioned in the working group discussions and a few outgrowths and counterpoints to the art opportunities detailed for the first phase.

Future evolution and opportunities for the Intellectual House art program may include:

- Additional permanently sited artwork and temporary displays
- Opportunities for artwork that highlight the diversity of First Peoples on campus
- Special attention to student artists and artworks that reflect the changing student experience on campus
- Artistic response to the site landscapes
- Installation of exhibition cases in the Welcome Lobby
- A new media program that highlights digital artwork

A full listing of artistic media desired by the surveyed students is included as an appendix, on page 41.

Artists are culture-bearers. They are storytellers and makers. The artwork for the Intellectual House will contain and carry forward ideas and identities, creating fluidity between past and present. And it may offer a preview into what is to come.





## viii. appendices

### Appendix I

The Intellectual House seeks to be a “home away from home” for Native students on the University campus. Home is complicated; it’s a word that means many things to many people. It combines memories and sensibilities, people and places.

Students Miranda Belarde-Lewis and Clarita Lefthand-Begay facilitated a survey of 45 Native students that asked:

- What does “home” mean to you?
- What sort of feelings might artwork evoke to create a sense of home for you in the future Intellectual House?

Below are the responses. While listed in categories for ease of reading, many of the student responses straddle multiple categories.

#### COMFORT, FREEDOM TO BE ONE’S SELF

- A place where I feel very welcomed and a place that makes me feel secure.
- Home is a safe and comfortable place to be yourself.
- Comfortable gathering place for family and friends.
- Home is a place where I can feel comfortable. I feel accepted completely for who I am as Native American woman.
- Welcoming with comfort and openness of acceptance of all peoples.
- Comfortable place with couches and a place to relax when you can’t make it home right away.
- Home is a place that one feels welcome at. Welcome can mean many things so I’ll just give a few: having native art and culture on display, the new building should be a place by and for native students and not as yet another space filled with things non-native.
- Anywhere you rest your head. A place that gives you strength, comfort and courage to continue your goals in life.
- A space where I feel comfortable, warm, supported and able to be myself. Relaxed.
- I perceive home as a place that people feel comfortable to be themselves and not feel judged.
- Somewhere you can go to escape life’s craziness and just relax, hang out, do what you want in really comfortable chairs and couches. Warm.
- Home is where I can completely be myself, when I am surrounded by good spirits, good food, and good thoughts.

- Clean, comfortable, good lighting, kind people. A welcoming environment.
- Home is unconditional support to come as you are; be it strong, weak, tired, healthy, sad or happy. A place to recover and rejuvenate before moving on when you are ready. A place of comfort and familiarity.
- A place to relax, eat, visit, read, study, be with family and be myself.
- Home to me means a place where I feel welcome and inclusive.
- Where I am from – where I was born and grew up. It’s a place, but also where I feel welcome. And it can also mean “comfort zone.”
- Comfortable, has quiet times but is generally loud with lots of people always talking.
- Home is welcoming, relaxed, supportive, allows choice of interaction or solitude, comfortable and familiar.
- Home is a place where I am welcomed and feel safe.
- Safe, caring, food, shelter, love.
- An inviting, comfortable environment.
- A place that doesn’t appear too industrial or like office space – a place with comfortable furnishings.

## **MUTUAL UNDERSTANDING**

- The people are warm and friendly and know what it means to be a Native.
- A place one “knows” that they can come to and “trust” that their voices will be respected and heard in a good and beautiful way.
- Home is understanding and safety. A place where I don’t have to explain the politics of Native Country or try to convince anyone why treaty rights are important. Where I don’t have to be the sole ambassador of Native Americans. Home is where I can speak, pray and laugh in a way that I want.
- It also is a place where debate can happen, for example, about colonization and the impact of assimilation as a means to move our communities away from the colonial positions that immobilized our minds, bodies and spirit.
- In this context, “home” means a place to go to feel comfortable and supported in being my authentic cultural self. I think it would be a place where I don’t have to explain my presence and where I could practice my cultural traditions.
- Home is a place where I am accepted as I am, where it is ok for me to make mistakes, to speak freely, to dress as I am comfortable, to sit in a sanctuary and be nourished by the environment.

## **COMMUNITY**

- Being around family and friends that I grew up with.
- A place with family.
- A place where people who are thought of as “family” are housed.
- Home is where my family is.
- Home is wherever family and loved ones are. The homeland.
- Many ways - where my tribal lands are, where my family and friends are, where I currently live, where I can go to find comfort.
- Where family – both blood relatives as well as the family-of-the-heart – gather, share, feel safe.
- Home for me is the desert sunshine and my family. My grandparents are the root of my home.
- Where family, heart and culture are. Comfort. Community.

- Home is where the heart is. Family and culture.
- My idea of “home” has changed yet the heart of it is the same. Home for me is where I grew up, but being away from there for a number of years, I’ve realized that home is where your family is, the one you are born with and the one you make. So now, even though I call my home rez “home” I also call parts of Seattle home as well. Places like the Ethnic Cultural Center on campus and hopefully the Intellectual House soon. Feeling now more like the Temptations song “Papa was a Rolling Stone” in the lyrics, “Wherever he laid his hat was his home.”
- Home is a place where I consider my family and friends to be. It is a community where I feel fine to be myself and a space where I can relate to others.
- Seeing people who look and talk like me.

### **SHARED CULTURE**

- A place we can go for meetings and celebrations.
- Home to me means culture in general. Cultural foods, cultural dancing, cultural singing, family and friends to hang out with.
- Food, warmth, laughter.
- A place where light meals can be prepared and shared.
- When I think of home the first thing I think of is food and eating until you’re full. So I don’t know if there will be some sort of kitchen for students to cook, such as frybread as one example or somewhere for students to be able to share their traditional foods from their home, wherever that may be.
- A place of belonging; cultural/ceremonial aspects that can continue to inform my identity in an urban setting; resources that are specific/relevant to Native Americans/First Nations; comfortable.
- Pow-wows and community dining also come to mind. I haven’t lived on a reservation since 1977 but stay connected visiting and pow-wows.
- Insight and thought of our future and histories on earth. Celebrating differences and different ways for expression.



## CONNECTION TO NATURE

- Prairie grass, rolling hills, a swift sunrise giving way to a perfect sunset. The smells of lavender by the kitchen garden in the morning followed by howls of dogs and coyotes in the evening. Most importantly, family all around.
- Home is mother earth.
- Home is also the plants and fresh air of the desert where I grew up, the clear night skies, and the sounds of the animals. Home is a place of spiritual and physical health and nourishment. I can relax and rest when I am home.
- The plateau region.
- It means a warm fire, nature, chanting and dream meditations.

## FEELINGS

- Feelings of contentment, intimacy and protection.
- Calming.
- Pride. A sense of peace and belonging. Tradition and honor.
- The main feeling is that of motivation and belonging. The building will be here for future generations and needs to invoke the feelings of achievement, motivation and accomplishment.
- Comfort, being, warmth.
- Lively, inviting, and comforting while also drawing you in, make the place less intimidating to enter.
- Continual reminder of the strength that we carry from one generation to the next.
- Comfort, connectedness, belonging.
- Bond and unity of family.
- Relaxation, Confidence, Pride.
- Colorful, warm, beautiful, strong, ancient, modern, lovely, grand, amazing, inspiring, enduring, energizing!
- Community. Culture. Unity.
- A sense of inclusiveness and diversity.
- Wholesome feelings, togetherness.
- Relaxation, un-stressful, colorful.
- Power, freedom, identity, sovereignty, pride, good health, family, elders, children, us, intelligence.
- Interesting, creative, contemporary.

## MISCELLANEOUS

- Somewhere I can go to get out of the university atmosphere.
- A place of resource.
- Home equates love, tenderness, cultural foods, prayer, ceremony, safety (from harm and from western society), and matrilineal leadership, a strong focus on our elders and children, the development of leaders who work for the community, traditional farming, animals, vast space, respect for self and others.
- A place where true elders will guide one that is seeking guidance and direction.
- Home isn't just another building or place that someone goes to because of obligations. It is a place that one wants to be and prefers to be.
- A place where informality is common and where all around goodness occurs on a regular basis.
- Home is where our creators recognize us when we pray and we ask for guidance in the world. Home is where we do not have to explain what it means to be home, or the importance of our existence or cultural practices. Home has been defined for us long before any European set foot on this continent, and before the Duwamish were forcibly removed from these territories. Home is where we continue to express ourselves, where we resist the oppression of western society every day by teaching our young ones our language, our stories, our history (which is in conflict with the history westerners tell themselves to hide the mass genocide that has happened here on our lands), our songs, our governance. Home is where we all know the landscape as we know ourselves, because we are inseparable. Home is where we fight against the corporate powers that strategically destroy our lands thereby raping our children of a healthy future, while city people enjoy their electrical power, running water, and the convenience of a lifestyle that no one can afford, but everyone blindly follows.

## Appendix II

This plan offers recommendations for developing a series of permanently sited artwork for the Intellectual House. The recommendations, informed by the working group, Native student survey results, and art consultant expertise, are specific rather than comprehensive. They represent a selection of media and approaches for artists to employ in the first phase of development.

As the Intellectual House development evolves and its various uses come to light, its art program should evolve and include additional art practices of interest. A comprehensive list of artistic media and approaches desired by the surveyed students is listed here, and should be considered when the next phase of art programming is developed.

- Basketry
- Beadwork
- Blankets
- Carving
- Drawing
- Glass work
- Interactive installation
- Leathework
- Metalwork
- Mixed media
- Musical instruments
- Music
- Painting
- Photography
- Pottery
- Prints
- Quill work
- Sculpture
- Sound-based art
- Video art
- Water-based art
- Weaving
- Writing

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**CULTURE**