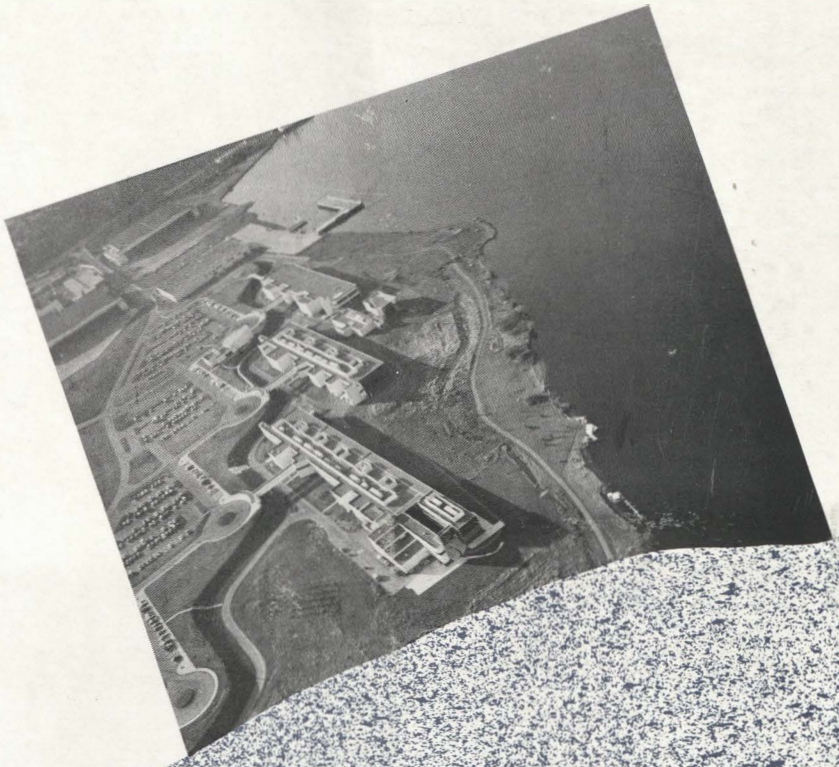
Five Artists at NOAA

A Casebook on Art in Public Places

Essay by Patricia Fuller



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National Oceanic and Atmospheric Administration
Western Regional Center
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For Edward Levine

STATEMENT FROM THE PROJECT ENGINEER

The development of Sand Point as a regional center for the National Oceanic and Atmospheric Administration (NOAA) was a major milestone in the agency's history. It represented the first significant effort to construct facilities unique to NOAA's needs and to consolidate areawide activities. The Sand Point facility has become the largest federal center engaged in atmospheric and oceanic research in the nation.

Preexisting units of NOAA, located in the Seattle area for many years, had developed strong professional relationships with many academic institutions, and local and state organizations. In planning for the new Center, NOAA officials believed it was very important to continue these existing professional relationships while at the same time establishing a close, cooperative relationship with the neighboring Sand Point community.

NOAA actively sought the community's input on the proposed Sand Point development plans. From these early discussions, NOAA identified a number of design elements which would mitigate environmental impact and foster public support for the project. One of these measures was inclusion of funds in the project's budget for development of artworks at the site. The artworks would play an important part in NOAA's plans to promote public awareness of the agency's services and to provide an attractive, pleasant site for both public and agency personnel.

The artwork program was initially planned to be administered under the General Services Administration's Art-in-Architecture program, which required the project architect to establish the location and character of artworks and to recommend specific budgets. With NOAA's approval, the General Services Administration (GSA) would request the National Endowment for the Arts to convene an artist-selection panel. The panel's nominations would be reviewed by a GSA design-review panel, and approved by the GSA Administrator.

In reviewing the GSA procedure, NOAA became concerned that it appeared to be too rigid. It did not allow adequate opportunities for agency and community comment, nor did it appear to allow a reasonable amount of flexibility to accommodate changes as the project progressed. With the support of top NOAA management, local NOAA representatives turned to the Seattle Arts Commission, and together developed a step-by-step artist-selection and artwork-review process. The new process would allow ample opportunity for public, agency, and architectural comment, and would include a series of decision points to accommodate inevitable changes. With the new process in place, the artwork program was opened up and those involved in the process were allowed to share in many decision-making responsibilities.

Following the process through its various steps became an interesting and insightful experience. For many, it was the first time they had interacted with and influenced artists as the artists developed and selected design concepts for a public site. The artists learned of the deep public concern for Sand Point, and of the importance the artworks would have to the community. NOAA, in turn, was faced with the challenging task of carefully balancing artistic freedom, community input, and the realistic constraints of site, building architecture, and agency mission.

In the end, the process, which encouraged full and open discussion in a structured manner, became a very important key to the construction of widely accepted and artistically significant works of art. The pieces complement the buildings' architecture by the use of similar materials, they simulate NOAA's work in the oceans and atmosphere by incorporating wind, sound and water, and they tend to embody the spirit of the location and the facility's activities there. At the same time, they represent the results of a successful collaborative process between the agency, the public, and the artists.

As NOAA Administrator John V. Byrne said, at the dedication of the Shoreline Walk, "From conception to completion, NOAA has been committed to constructing a new Western Regional Center as a complement to its natural surroundings. The installation of five new public artworks by nationally important artists represents cooperation between NOAA's architects and engineers, the Seattle Arts Commission, the National Endowment for the Arts, the public, and the artists themselves. This spirit of working together has resulted in a site for NOAA's new Center that is more than simply a home for the administrative, technical and research activities of NOAA. It is also a refuge for the wildlife on the shores of Lake Washigton, and a park-like setting in which vistors are invited to share in the experience of these five unique works."

Jim Watkins

ACKNOWLEDGMENTS

The installation of public art at NOAA's new Western Regional Center is the result of nearly three years of effort by many experienced and talented people. The cornerstone of the art development project was the successful artist-selection and artwork-review process developed largely by the Seattle Arts Commission. Richard Andrews, their Art In Public Places Coordinator, must be given a great deal of credit for his leadership and effective coordination of the many interested groups. His experience, the assistance of Lynn Kartiganer, and the support of Karen Gates, past Executive Secretary of the Seattle Arts Commission, were instrumental to the project's success.

The Art Selection Committee and Advisors deserve special recognition for visualizing the unusual opportunities provided by the Sand Point site and for selecting nationally known artists who could capitalize on these opportunities. Our thanks to:

Parks Anderson, artist; Anne Gerber, Seattle Arts Commission; Arnold Jolles, Director, Seattle Art Museum; Richard Koshalek, Deputy Director, Museum of Contemporary Art, Los Angeles; Norie Sato, artist; Dianne Vanderlip, Curator of Contemporary Art, Denver Art Museum; Dave Hoedemaker, The NBBJ Group, architect advisor; Dr. John Apel, past Director, Pacific Marine Environmental Laboratory, NOAA advisor; Ina Bray, community advisor; Charles Kindt, community advisor.

Members of the Sand Point Citizens Liaison Committee and NOAA's Building Committee spent many hours meeting with the artists and providing valuable comments on their proposals. Particularly, we thank Ina Bray, Dorothy McCormick, Inge Strauss, Jack Sweek and Jeanette Williams, our good friends and representatives of the local Sand Point community.

This catalogue was developed by the Real Comet Press through the dedicated efforts of several key persons. To Colleen Chartier for her wonderful photographs, Patricia Fuller for her comprehensive and critical essay, Ed Marquand for his work in layout design, and Catherine Hillenbrand, publisher of The Real Comet Press, we owe a special debt of gratitude for preserving an important event in NOAA's history. We also thank the National Endowment for the Arts for this publication's funding, and for the professional assistance of Stacy Paleologos, NEA Program Coordinator.

Above all, our five artists, Siah Armajani, Scott Burton, Douglas Hollis, Martin Puryear and George Trakas, deserve special recognition. These extremely capable artists have provided an opportunity for all to experience and share in unique artwork that has been carefully blended into an environmentally rich setting. We owe these artists and the many who worked so hard over the years our deepest appreciation.

Jim Watkins

STATEMENT FROM SEATTLE ARTS COMMISSION ADVISOR

In the past twelve years, the Seattle Arts Commission has had the good fortune to be able to develop public art projects with many artists and communities. During this time we, the artists, and their public audience, have learned much about each other's roles and responsibilities in the creation of public art.

Perhaps the most important aspect in the administration of successful public art projects is the establishment of a working relationship between the artists, the community, and governmental representatives. Such a working relationship is not based on formal public presentations, but rather is built upon a continuing, working dialogue between the artists and those individuals who can give an accurate picture of the uses, history and forms of a site. Another cornerstone in any citywide public art program is a comprehensive understanding of that city. Sites for public art should not be seen as isolated real estate, but rather as elements of a large, often complex, and evolving image of the city.

With these points in mind, it becomes evident that a city arts agency must be concerned with, and assist if possible, all opportunities for public art projects within the city, whether funded by the city or by private or other governmental sources.

However, theory and practice are often far apart. Many might wonder how a city agency, the Seattle Arts Commission, and a federal agency, NOAA, came to a common understanding of how their needs might best be served by joint administration of a public art project. The detailed answer is patiently and insightfully laid out by Patricia Fuller in this catalogue.

As in many projects, though, the success of this governmental collaboration rested on the commitment of a number of individuals to attempt a new process for a major public art project. At the National Endowment for the Arts, Patricia Fuller and her successor, Stacy Paleologos, provided encouragement and support within the federal bureaucracy. However, nothing would have been accomplished without three essential "believers" within NOAA: Dr. John V. Byrne, the NOAA Administrator who gave the final go-ahead for construction of the projects; Dale Gough, Director of the Northwest Administrative Service Office, who developed the working agreement between the Seattle Arts Commission and NOAA; and, most importantly, Jim Watkins, the Western Regional Center Project Engineer whose calm guidance and belief in the artists' contribution to the site navigated the project to completion within the NOAA construction process. Many others, whose names are listed elsewhere in this volume, also deserve special thanks for their participation, especially the community, architectural and NOAA advisors who met with the selection panel and the artists to review all phases of the project.

Richard Andrews

AUTHOR'S ACKNOWLEDGMENTS

This essay would not have been possible without the continued cooperation of many of the same people whose efforts were so important to the realization of the NOAA artwork project. Community advisors Col. John A. Sweek, Inge Strauss, Charles Kindt and Dorothy McCormick all gave considerable time to discuss the project and answer the author's questions. Seattle City Council member Jeannette Williams also gave generously of her time, as did Dale Gough, Director of NOAA's Northwest Administrative Service Office, and landscape architect Jestena Boughton, formerly of Jones and Jones. Jim Watkins, Western Regional Center Project Engineer, and Richard Andrews, Coordinator of the Art in Public Places Program for the Seattle Arts Commission, were prime sources, participating in interviews and supplying thoughtful and carefully researched responses. The five artists were most patient and generous in their cooperation, consenting to interviews, answering many requests for information, and reviewing the final text. Finally, the patience and thoroughness of Catherine Hillenbrand and The Real Comet Press staff made the author's task in all respects an easier one.

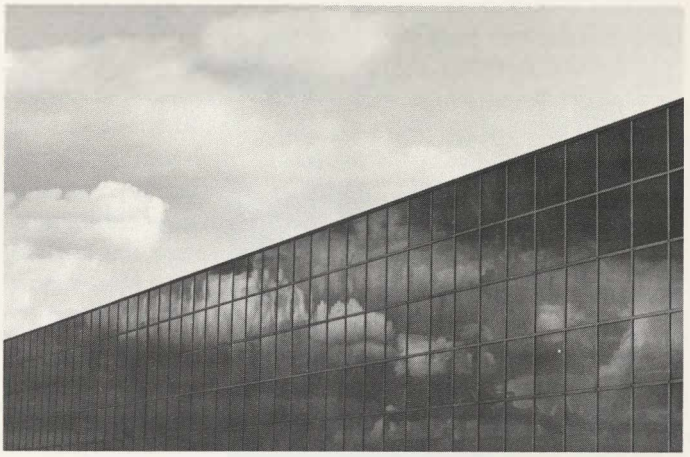
Patricia Fuller

PROJECT HISTORY

The National Oceanic and Atmospheric Administration (NOAA) was established in 1970, combining a number of preexisting federal agencies concerned with oceanic and atmospheric research and resource management. Seattle, with the largest number of NOAA employees outside Washington, D.C., became its western base. NOAA operations were scattered around the city, and the new agency needed a location where its administrative, research, educational and service activities could be housed in one place. After the Sand Point Naval Air Station was decommissioned in 1972, it provided an ideal opportunity for NOAA to consolidate its operations at a new regional center. Sand Point, a 340-acre peninsula extending into Lake Washington, offered not only more than enough space for development, but also close proximity to the city center, the University of Washington, and access to Puget Sound. Decisions about the future of the site would have to find a balance between its exceptional potential for development and the impact of that development on the surrounding residential neighborhoods and 6,000 feet of shoreline, a natural environment of great public value. Meanwhile, various other proposals were made for the site, including conversion to a private airport and development of a city park, focusing wide public interest on the area.

By 1976, representatives of NOAA were meeting with community groups to discuss the agency's proposals for Sand Point. They stressed NOAA's determination to be a good neighbor, and the agency's commitment to involve the community in planning the new facility. NOAA's environmental concern made it likely that the agency would use the land appropriately, and agency representatives proved willing to listen to the community's desires for public access to the shoreline and protection of its value as a wildlife habitat. Support for NOAA's facilities at Sand Point grew, and with the benefit of extensive public comment the federal government decided in 1974 on the disposition of the site. The city of Seattle was authorized to develop the southern 212 acres of the peninsula as Warren G. Magnuson Park, and NOAA was granted the northern 114 acres for its new Western Regional Center.

With the site at Sand Point secured, NOAA officials could begin to make specific plans. The Seattle architectural firm of Naramore, Bain, Brady and Johanson (The NBBJ Group) was selected to design the buildings, and Jones and Jones, a firm of landscape architects already at work on the design of Magnuson Park and a consultant to NBBJ, was named as site designer. The Sand Point Community Liaison Committee, a twelve-member group of community leaders representing the surrounding



neighborhoods, was established by the city of Seattle to advise both the city and NOAA on the development of Sand Point.

Together, NOAA officials, the project designers, landscape architects and the Liaison Committee worked out basic guidelines for the new center. They agreed that Magnuson Park and the NOAA site should be as compatible as possible. They concurred in keeping NOAA's buildings and roadways as unobtrusive as possible, and they approved both enhancement of and public access to the shoreline. For the new construction, the architects and landscape designers would emphasize the site's unique features—extensive shoreline, openness, and wildlife—while returning as much area as possible to a natural appearance continuous with the park.

Agreement was also reached on various other aspects of the project, among these the inclusion of works of art. The original congressional appropriation for the Western Regional Center (WRC) had set aside one-half of one percent of the anticipated construction cost for works of art. Although the overall project budget was subsequently trimmed, these funds were successfully protected, largely because of the agency's commitment to the city and neighboring community. As Jim Watkins, NOAA Project Engineer for development of the new facility, views the question of including works of art, "the federal government has certain responsibilities when moving into a residential community to construct a major permanent facility. We need to somehow include the public in the project, and one way is through the incorporation of public art."

Early in 1980, Jim Watkins, who had come to Seattle to manage the building project for NOAA, was given the job of setting up the artwork program for the new facility. His previous experience had been in construction management,

Richard Andrews and Jim Watkins on-site.

and he had never worked with artists or thought about making artwork part of a federal installation. However, unlike other federal agencies with ongoing art-in-architecture programs, NOAA did not have a process for selecting artwork and carrying out projects, and thus needed to create one.

NOAA officials were concerned that such a process be responsive to local concerns. Selection of artwork solely by agency officials or by the architects would conflict with NOAA's commitment to work with the community. But precedent for federal art-in-architecture programs was well-established, with artists selected by panels of art professionals named by the National Endowment for the Arts (NEA). The NEA agreed to participate in designing a process specifically for NOAA, and encouraged agency staff to consult with the staff of Seattle's public art program. Early on, Jim Watkins met and talked with Richard Andrews, Seattle Arts Commission staff member and coordinator of the city's public art program. Seattle had in 1973 enacted an ordinance setting aside one percent of public construction funds for art, and establishing an Art in Public Places program. Innovative projects and high standards had earned the program widespread recognition. The Arts Commission had pioneered the involvement of artists in designing various public projects, from parks to power stations, by means of a design-team approach. Brought in early in the design process, artists worked directly with planners, architects, engineers and landscape architects, taking part in decisions about the buildings, site design and landscaping, as well as designing works of art as part of the project.

In May of 1981, Watkins and other NOAA representatives met to discuss plans for artwork with the Liaison Committee. The community representatives expressed several main concerns—that the natural appearance planned for the site be respected, and that works of art be compatible with it—but no specific type or style of art was proposed by the group. Liaison Committee Chairperson Jack Sweek recalls a suggestion at one meeting that the community should have the final say in choosing the art, followed by a discussion in which the group decided they didn't feel qualified to judge all the factors required to make the decision. Finally, an agreement was reached, "with relief, that the decision would be made by another group, with our input," according to Sweek. "We wanted to have input, but we didn't want the full responsibility."

Watkins had realized that professional assistance was needed in the process of selecting the artists, and this was reaffirmed in discussions with Arts Commission and NEA staff. As he says, "we felt that we (NOAA staff) were not professionally qualified to attest to the quality of artists or their proposals. One thing we felt we could do was to define a process by which that selection would be well made, one that we could defend. We worked very closely with the community, the Seattle Arts Commission, NOAA management in Washington, D.C. and with the NEA to lay out a very careful, step-by-step process to follow as we ventured into the public art arena."

The design for a process to select the artists began to emerge: Artists would be chosen by a six-member selection panel of arts professionals, experts in contemporary art who had experience with art in public places. These panelists would be advised by five nonvoting individuals, including a representative of the NOAA Building Committee, the project architect, and three community representatives. Meeting together at the NOAA Sand Point site, the group would first consider artists for the site and recommend their choices to the NOAA Administrator in Washington D.C. Then, the artists would be contracted by NOAA to prepare proposals for review. Finally, the panel would review the proposals, and recommend to the NOAA Administrator which of them should be commissioned.

The six selection panelists were named, and in consultation with the Liaison Committee, three community residents from the surrounding neighborhoods were named

as advisors. NOAA asked if the Arts Commission would administer the initial stages of the project, since it had the experience and mechanisms already in place. Richard Andrews agreed to disseminate initial public information on the project, handle the artists' materials, and organize the selection panel and proposal reviews.

In order for the process to work, each participant's role needed to be clearly defined and agreed on. The architects' area of expertise would be building design and site planning. The NOAA representative would provide information about the agency's functions, its activities in the workplace, and employee concerns. The community representatives would provide the neighborhood perspective on NOAA and the site. The panelists were responsible for filtering all this information through their own extensive knowledge of contemporary art in order to recommend strong artists who could work sensitively with the site. A consensus was finally reached that this was a professional, fair and well-informed process that all could support.

A major two-day meeting was scheduled to put the process to work. Beginning on the morning of May 29, 1981, the panelists and advisors toured Sand Point on foot, and then met in the newly completed NOAA Operations Building to begin discussions. Dr. John Apel, speaking for the NOAA Building Committee, described the research activities carried on by NOAA, and expressed the hope that the works of art would reflect in some broad way the agency's mission. Architect David Hoedemaker reviewed the overall design of the building complex under construction—low buildings would be partially sheltered by earth berms; glass facades were planned to merge with reflected images of the lake. Community representatives urged the choice of forward-looking artists, corresponding with NOAA's role in scientific research and education. They also conveyed the feeling that art was a priority in the community, and expressed their willingness to be open-minded. Looking back on the project, community advisor Ina Bray recalled that, remarkably, "no one ever attempted to dictate taste or, later, to chill the artists' creativity. The concerns expressed to the panel were that works be safe and durable, respect the environment, and not 'lecture us,' that they be consonant with the mission of NOAA, and that they be of the highest quality." The panelists added the consideration that the works at NOAA should also extend the range of ideas already represented in Seattle's public art.

The architects had identified specific locations for works of art around and inside the buildings, and set tentative budgets for each location. But the panelists proposed a more flexible approach. With construction of the buildings just begun, the site design was still flexible enough to accommodate changes. Without exactly specifying the nature or location of the artworks, the panel could recommend a group of artists who they felt would work well with each other and with the designers, agency staff and community representatives to devise a plan for works of art compatible with the site and its uses. Keeping in mind that recreational use of the grounds by both employees and visitors would occur most along the waterfront, they recommended that the artists be given this most public part of the site to work in, and that it be left up to them to work out where the works would go and how they would relate to the buildings and the site plan.

For the rest of the two-day meeting, the panelists considered the work of over 250 artists from around the country. Their final selection was a group of five whose ideas and approaches they felt would address the advisors' concerns, and be sympathetic to the setting and compatible with each other. Siah Armajani, Scott Burton and George Trakas each refer in their sculpture to familiar structures—furniture, bridges, houses, ramps and walkways—and invite people to interact with their works by sitting on, entering, climbing or walking across them. The panelists knew that these three had already discussed collaborating with each other, and recommended that they have the opportunity of working together in the general area between the shoreline and the buildings. For the area above the shoreline, at the boundary with Magnuson Park, the panel chose Douglas Hollis, whose work involves the use of natural phenomena such as wind and water to create sound environments. Martin Puryear, whose previous work included objects and structures which explored the different qualities of wood, was named to work with the more intimate area close by the employee cafeteria. Together, these five artists shared a strong interest in making sculpture in response to a specific site, and in directly engaging the public with their work. All were interested in the design of public spaces. Thus, when the panel formally recommended Armajani, Burton, Hollis, Puryear and Trakas, they also recommended that the artists be given the flexibility to explore beyond the recommended sites, and to work together as closely as they wanted to in planning artwork for the site.

Following the NOAA Administrator's formal concurrence with the panel's recommendations, the artists were contacted, and a visit to Seattle was arranged in August. Before the artists' visit, Watkins and Andrews met with the NOAA Building Committee and the Liaison Committee to report on the selections. According to Andrews, this was the most difficult point in the project. He and Watkins,

with the advisors, explained the thinking behind the panel's choices and showed slides of the artists' earlier work. What they saw defied their expectations of what sculpture should look like. It was nontraditional, unfamiliar and unexpected, and both groups expressed concern and wariness. In addition, Burton and Trakas lived in New York, Hollis in California, Puryear in Chicago, and Armajani in Minneapolis. There were questions about whether the artists could come to Seattle and be sensitive to local concerns and the special character of Sand Point and the WRC. At length, both groups came to an agreement, in part in response to their own representatives' confidence in the panel's choices, that NOAA should at least take the next step and invite the artists to Seattle to hear them present their ideas.

The artists arrived early in August for a five-day visit, and were first given an extensive tour of NOAA's working operations. George Trakas was struck by the agency's attitude: "They assumed the artists were curious about the agency and the place. They respected us, and expected us to respect their work." Watkins and Andrews took them to meet with NOAA employees and the Liaison Committee to discuss the project. Sweek remembers that "listening to the five artists talk, I was most impressed with their apparent sincerity in wanting to listen to our opinions and respond to them." These early interchanges seem to have done much to dispel the initial wariness. Sweek continues, "I came away from that meeting very much encouraged, and more interested in participating."

Before the visit, the artists had been concerned that the Liaison and Building Committees might impose so many restrictions that creative work would be impossible. Once there, they sensed instead a real interest in the project and an attempt to remain open about what the art could be. According to Martin Puryear, "NOAA was saying that they didn't necessarily want somebody to make a bronze fish or whale, but it would be nice if we kept what NOAA did in mind, and if somehow that could be reflected in the art." Douglas Hollis, who had worked with scientists before, found the NOAA staff "curious, as good scientists are," and was immediately enthusiastic about "the potential for good dynamics between the artists, NOAA and the community."

The artists then met with the architects to tour Sand Point, where demolition, earthmoving and construction were underway. They also reviewed plans for the site. For Trakas, "it was exciting to come onto a site that was under construction and be in communication with architects and landscape designers.... Very often artists are brought into architectural commissions at the end, when things are pretty much roughed in or completed, and very strict limits are imposed.... In this case it was very wide open." The thoughtful planning process was achieving its aim: The artists would be able to influence the final design of the site and shape the area where their work would go.

During their visit, the artists also had time to meet with each other. None had actually worked together before, and NOAA had invited them to develop the Sand Point project collaboratively. And, while the panel had chosen the artists with certain places on the grounds in mind, they had also recommended that no one be tied to these suggested locations. From the first, there was agreement on one point. As Hollis put it, "we shared a concern about the way the site would be approached; no one wanted to make a monumental statement." Armajani, Burton and Trakas discussed the idea of collaborating on a single piece, and asked Hollis and Puryear to consider working with them as well. But the problem of working together intensely while living in different parts of the county appeared, as Trakas recalls it, insurmountable. Yet Armajani, Burton and Trakas did decide to work closely together, although at separate locations. And they all agreed to work together to activate the entire site, and to maintain a five-way discussion as they planned the artworks.

The schedule called for the artists to return after six months to present their proposals. The artists suggested that instead they use the next six months to absorb the information from their first visit, to explore their own ideas, and then return to present preliminary concepts. This would permit them to discuss the concepts with committee members and each other before putting them into final form as proposals. NOAA agreed, and the artists' second visit was set for early 1982.

In February, the artists returned and met with NOAA, the architects, the Liaison Committee and each other. There had been little contact among them in the intervening months, and they needed to discuss the problem of how to develop a coherent approach to the site with five individual artworks. Going beyond simply making five unrelated individual sculptures was the goal in everyone's mind. As Puryear put it, "I felt it was part of the spirit of this whole program to do more than simply make an object."

Gradually the idea of a shoreline walk, a procession of experiences along the edge of Lake Washington exploring the theme of the environment, emerged as the way to approach the problem. The walk idea became the framework for locating and developing the artists' individual ideas. Hollis liked the windy area at the south end of the

NOAA site; Trakas wanted to work at the water's edge. Burton was interested in the shoreline viewpoint planned for the area north of the buildings. Armajani was looking for a practical problem, and Watkins suggested he propose a bridge design as an alternative to that prepared by the landscape architects. Puryear decided to move away from the strongly sculptural mass of the buildings; he chose a broad knoll which had been planned as a circular plaza overlooking the shoreline to the north. It was close to the Operations Building and was set back from the waterfront; he felt it would balance the concentration of works below.

As each artist's proposal took shape, it would develop and accommodate to the unifying idea of the shoreline walk. For Hollis, "the process began to be like fitting puzzle pieces together." Armajani's idea of "neighborliness," of paying attention to the spaces between things, became as important as the things themselves in resolving the puzzle.

The artists' subsequent meetings with NOAA representatives and the Liaison Committee followed the terms already agreed to: The artists would not be held strictly to the ideas they presented, and group members would be free to ask questions and make comments. Puryear feels that although the artists' ideas "were evaluated in a hard-nosed way," the comments and questions were reasonable. Trakas was cautioned about disturbing nesting waterfowl along the water's edge, and of seasonal changes in the water level of the lake. Hollis was surprised by concern that his piece might create a disturbing level of sound—he was more anxious about there being enough wind to make it audible.

At this stage, the artists and Watkins had their first meeting with the landscape architects. The artists explained their "shoreline walk" concept, which would require extensive revisions in the grading plans and in the pathway system. By addressing such needs as pedestrian circulation, public seating and bridges, the artists were extending their involvement into practical areas usually considered the territory of architects and landscape designers. They also were proposing the redesign of several major features of the landscape plan which the landscape architects had already completed—the plaza at the knoll by the Operations Building, the waterfront viewpoint, and the bridges—as aspects of the walk. The landscape architects resisted. Nevertheless, Watkins asked the artists to proceed, and to prepare their proposals for NOAA to consider as alternatives to the designs prepared by the landscape architects.

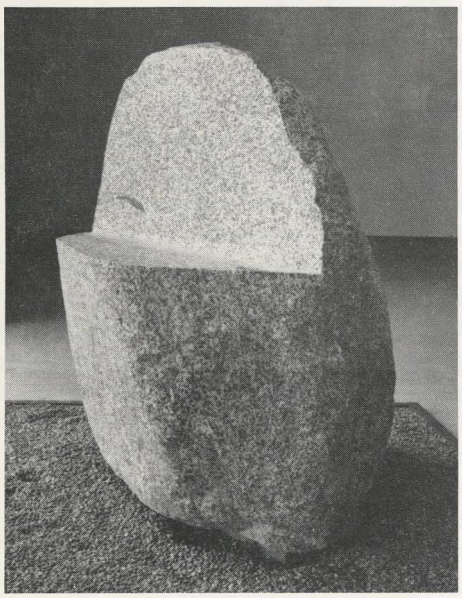
Late in June, the artists returned to present their final proposals. NOAA held a special evening reception for guests from the agency, the architectural and landscape design firms, the Seattle Arts Commission and the Sand Point Liaison Committee, as well as the selection panel and advisors. Everyone invited had played a role in the project, and the highlight of the evening was to be the unveiling of the artists' plan for the shoreline walk.

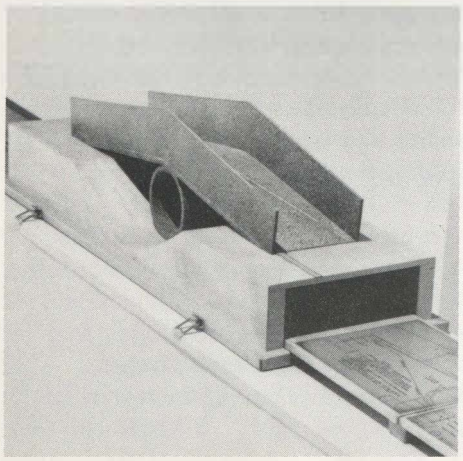
With detailed models and drawings the artist presented the shoreline walk concept. Overlooking the shoreline from the plateau to the northern end of the building complex, would be Martin Puryear's large concrete dome surrounded by benches. Below the knoll, at the shoreline, would be Scott Burton's design for the viewpoint, a rectangular raised terrace with groupings of stone furniture. To the south, George Trakas's low, docklike structure would extend out over the water. Further south, across the path and back from the water, Hollis proposed a group of towers which would sound in the wind. Siah Armajani's two concrete cylinder-and-ramp bridges would punctuate the shoreline path and link the works together.

The response to the artists' proposals was spontaneous: A standing ovation from the audience. The selection panel then met and voted unanimously to recommend that the works be commissioned. On the following morning, NOAA Administrator John V. Byrne arrived from Washington, D.C. to hear the panel's recommendations and the artists' presentation. When the artists finished, Byrne responded, "I am overwhelmed. There is no question that I will accept your proposals." A month later, his formal approval arrived in writing, and the project was officially underway.

Acceptance of the artists' proposals meant considerable changes in the landscape plan to integrate the shoreline walk into the waterfront area. First, modifications to the system of pathways were negotiated between the artists and landscape architects, and were worked into the site plan. Each artist was given responsibility for all decisions affecting his immediate site, and Watkins helped several of the artists negotiate contracts with the landscape architects for technical assistance. The landscape architects had the necessary technical expertise, and Watkins wanted their assistance with integrating the artists' works into the landscape.

Hollis's wind towers needed an aerodynamic slope to catch air currents. A hill was designed, its slope rising at the same grade as the surrounding hills, and a path was laid out off the shoreline trail, up the hill, across its crest and back down, to encourage a leisurely detour. The artist planned to design benches to place among the towers for listening and viewing.



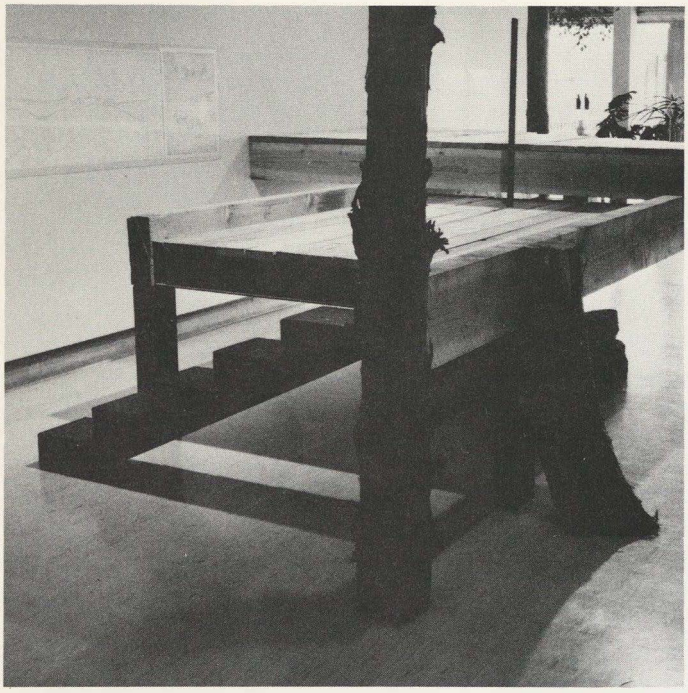


By this point, because plans for the use of the building to the west of Puryear's knoll had changed, the pathways between the buildings could be eliminated. Instead of intersecting paths, landscaping and plantings could be the setting for the dome and benches. The area became more independent and informal, and Puryear gradually simplified his plan into an elegant solution: The path from the parking area to the Operations Building would curve tangent to the site and a gentle arc of trees would shelter the sculpture and swing across the path, interlocking with it to pull passersby into the space of the knoll.

The waterfront viewpoint originally had been designed by the landscape architects as a circular plaza surrounded by a concrete seating-wall facing inward. Burton wanted a space oriented outward, toward Lake Washington. At first he had resisted making furniture from natural rocks, something he had done before. Then he decided to let his final decisions be determined by the conditions and materials present at the site. Thus, the huge boulders dredged up from the lake in constructing the pier became part of his scheme. He found the organizing principle for the piece in the rectangular divisions of the building facade. The same pattern, of inlaid metal strips, would define the floor of a rectangular terrace facing the lake, upon which the furniture made from the boulders would be placed facing the best views. He chose materials from the palette already in use at the site—the metal of the building facade, a stone aggregate similar to the paths for the terrace, the boulders used elsewhere in the landscaping for the furniture, and native plants. Later, he would move a group of regularly planted crabapple trees into a more informal grove, shielding the terrace from the buildings.

Armajani felt his bridges should be set in the landscape simply, like those in the original plan. And Trakas, whose site was overgrown with fireweed, wild iris and blackberry, argued for leaving it wild. He would later add some low evergreens along the shore.

Trakas obtained a permit from the U.S. Army Corps of Engineers to build out into the water, and set to work laying out his sculpture before the water level was lowered for winter. After the first of the year he began welding the metal framework in the knee-deep water and, working through the rainy spring, built the piece by hand entirely on-site. The other artists waited until late spring for site work to progress before beginning their installations. Armajani and Burton had found experienced local artist-fabricators to build their works, and they traveled frequently back to Seattle to supervise and make decisions. Puryear began work in June and built his work on-site with



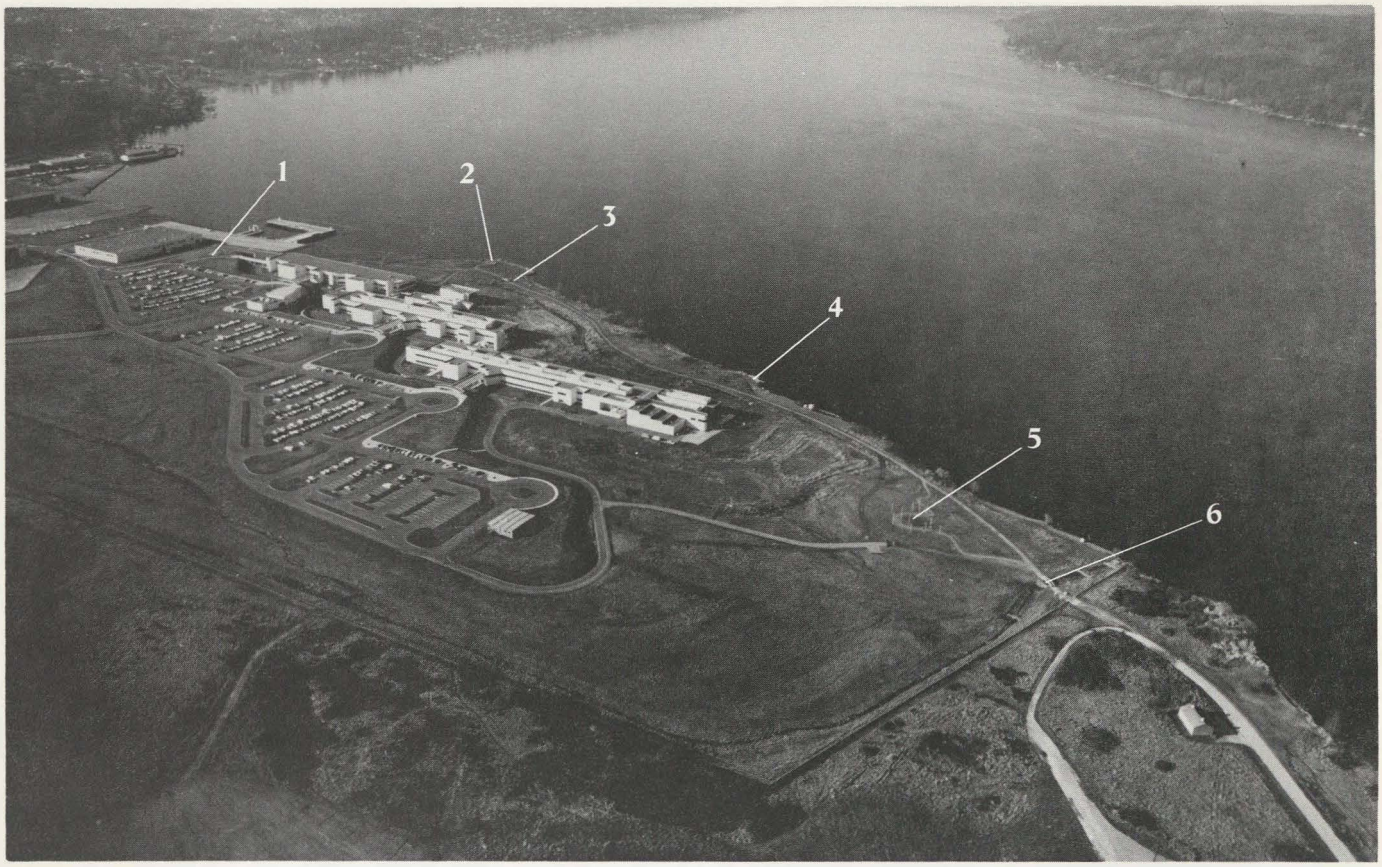
Artists' proposals exhibited at the Seattle Art Museum, January 27 - February 27, 1983. Opposite page, top to bottom, Hollis, Burton, and Armajani. Above, Trakas.

the help of Seattle artists Chuck Greening and Robert Williamson. Hollis fabricated his towers and benches in his Oakland, California, studio, and installed them at Sand Point in July. By August, Burton's furniture was in place, Armajani's bridges were installed, and Trakas had added trees between his work and the path.

The Western Regional Center itself was nearing completion, and NOAA planned to dedicate the new facility in October. A ceremony dedicating the artworks was scheduled as part of the week-long series of events. The site had been closed to the public for six years during construction, and the dedication would be the first opportunity for the public to see the new facility and the artworks. Now, with the October dedication approaching, they prepared for a full public response, and the ever-present possibility that the project would become controversial.

The ceremony dedicating the artwork and opening the shoreline to the public was led by NOAA Administrator John V. Byrne, Seattle Mayor Charles Royer, and Deputy Chairman Hugh Southern of the National Endowment for the Arts. Three of the artists were present, and NOAA distributed a printed guide to the shoreline walk for the event. An interest in the shoreline drew many to the reception, where they encountered the artworks as well. The controversy never came, and the shoreline walk was generally received in the community as NOAA officials had hoped it would be: As contributing a public dimension to the federal installation, inviting people to explore the rich and varied shoreline environment.

THE SHORELINE WALK



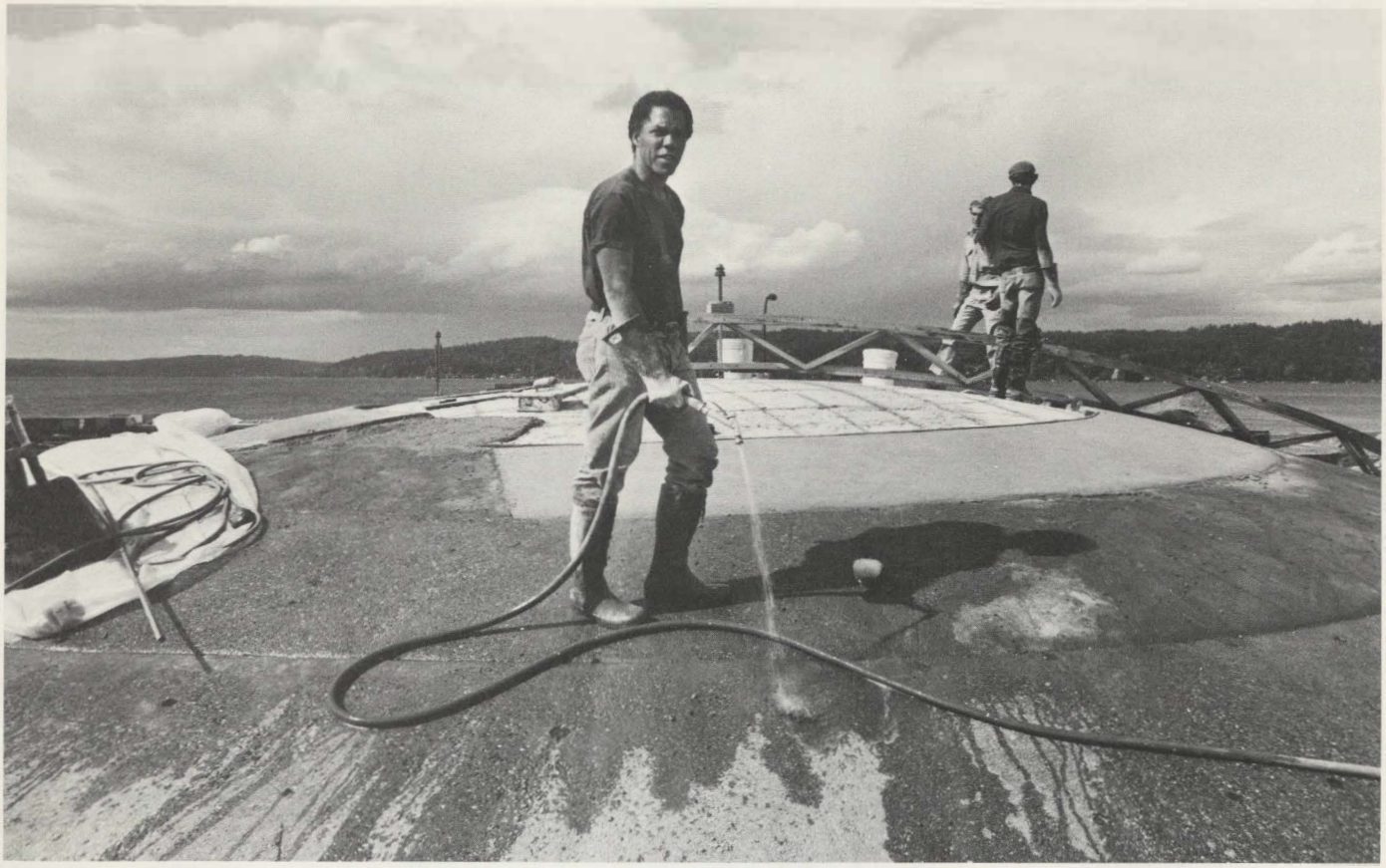
1. *Knoll for NOAA,*
   Martin Puryear
2. *Viewpoint,*
   Scott Burton
3. *NOAA Bridge,*
   Siah Armajani
4. *Berth Haven,*
   George Trakas
5. *A Sound Garden,*
   Douglas Hollis
6. *NOAA Bridge,*
   Siah Armajani

The shoreline walk, which roughly follows the waterfront, links the two major entrances to the NOAA site. Most visitors come on foot through the southern park entrance, where Siah Armajani's bridge becomes a gateway. For those arriving by car from the north, Martin Puryear's knoll, which overlooks the shoreline viewpoint below, first signals the theme of sculpture in the environment. From each work the next is visible; the sense of procession is emphasized by visual relationships among the works, their relation to the changing terrain, and the pathway which connects them.

Martin Puryear, Knoll for NOAA

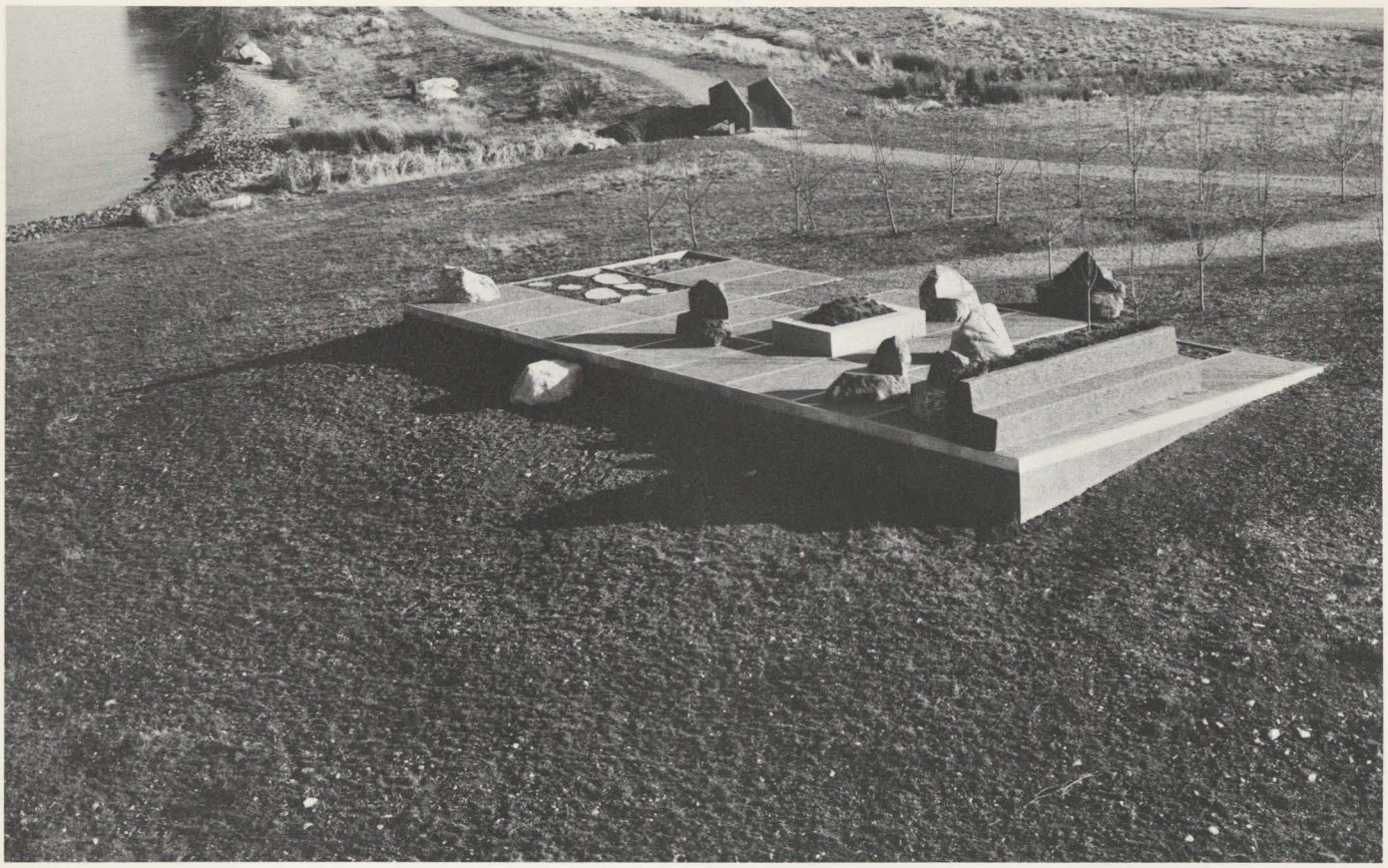
Knoll for NOAA is both an object of contemplation and a place meant to be inhabited and explored. Landscaping, sculpture and seating work together in the space. Defined and sheltered by an arc of trees, the grassy knoll has at its center a gray dome, which gives the effect of a sphere rising from beneath the ground. Its soft gray concrete surface is activated by an incised spiraling double-helix pattern and is embedded with squares of dark glass. Four benches designed by the artist surround the dome, arranged so that one can sit facing it or turn outward toward the lake. Or one can stand on top of the dome itself, at the source of the outward-radiating spiral pattern, with views of lake and mountains extending in nearly every direction. There, one has the expansive sense of being at the very center of the great circle of surrounding space.

Puryear calls the knoll an "object-place." It evolved as both a formal resolution of sculpture in the site, and as a welcome change from the work environment for employees. Set back from from and above the shoreline, it provides a reflective kind of experience, somewhat apart from the sequence of works below.

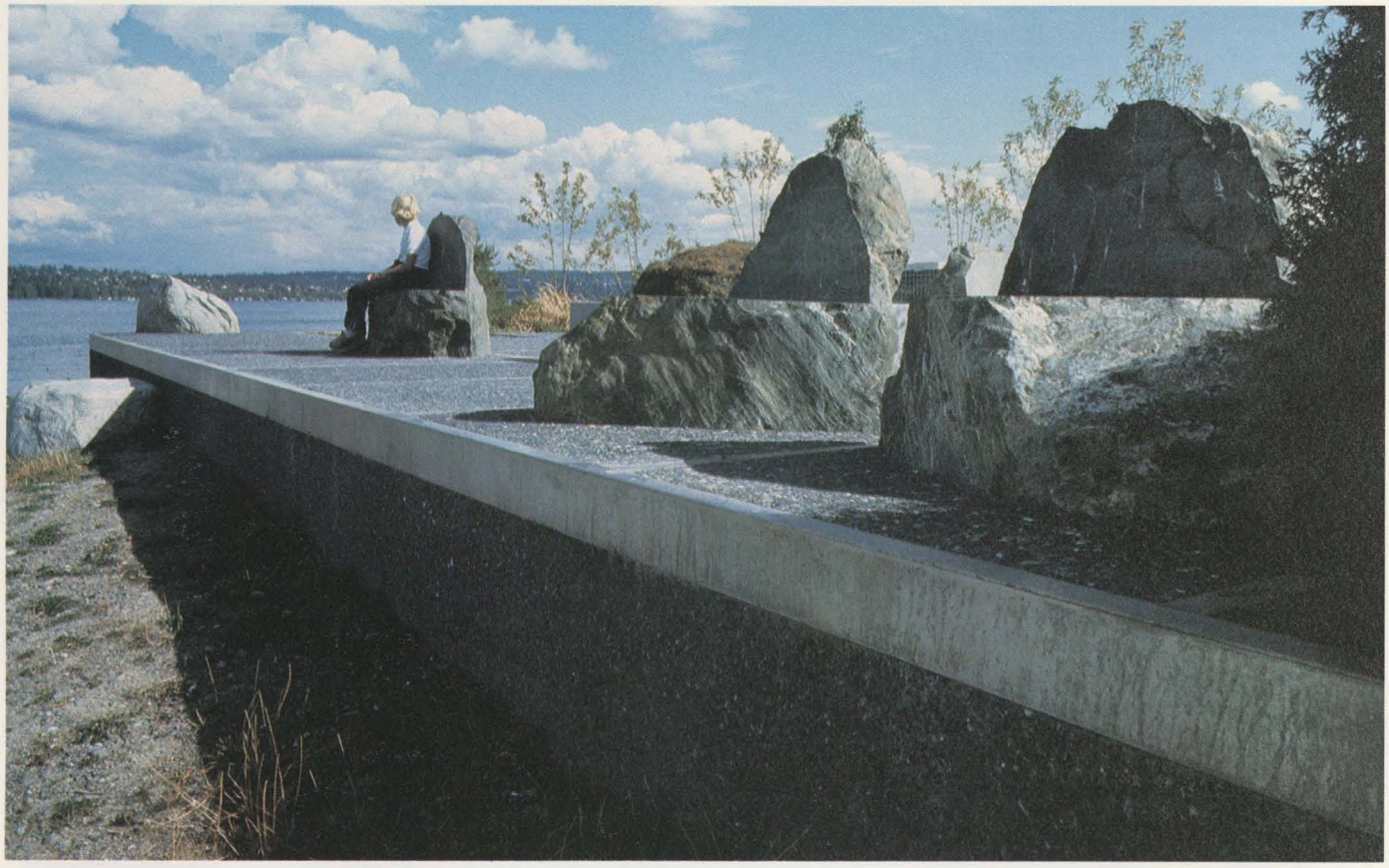


The mound is a man-made stone outcropping which crowns the top of a grassy hill. Constructed as a section of a sphere, it is forty-five feet in diameter and four and one-half feet tall in the center, and reads as a dome. The surface of the sphere is covered with concrete and aggregate laid down in sections spiraling into the center. Paths approach the knoll from the south and east, curving to meet. Four slightly curved benches, whose arc corresponds to that of the sphere, are placed at the periphery of the mound. Trees planted to the south of the mound will eventually reach some height, providing shelter for the site while leaving a clear view to the north facing Lake Washington.

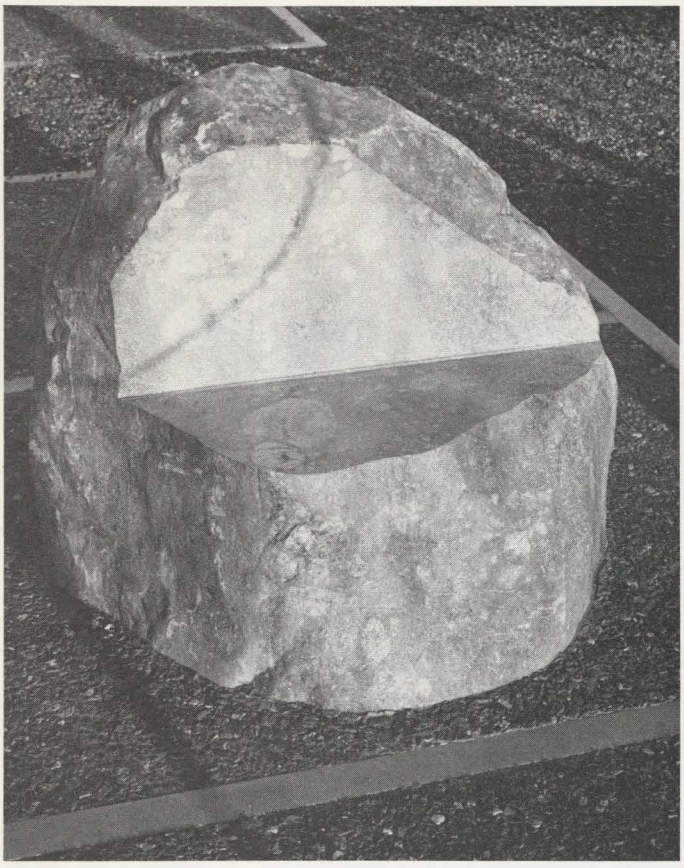
Scott Burton, Viewpoint



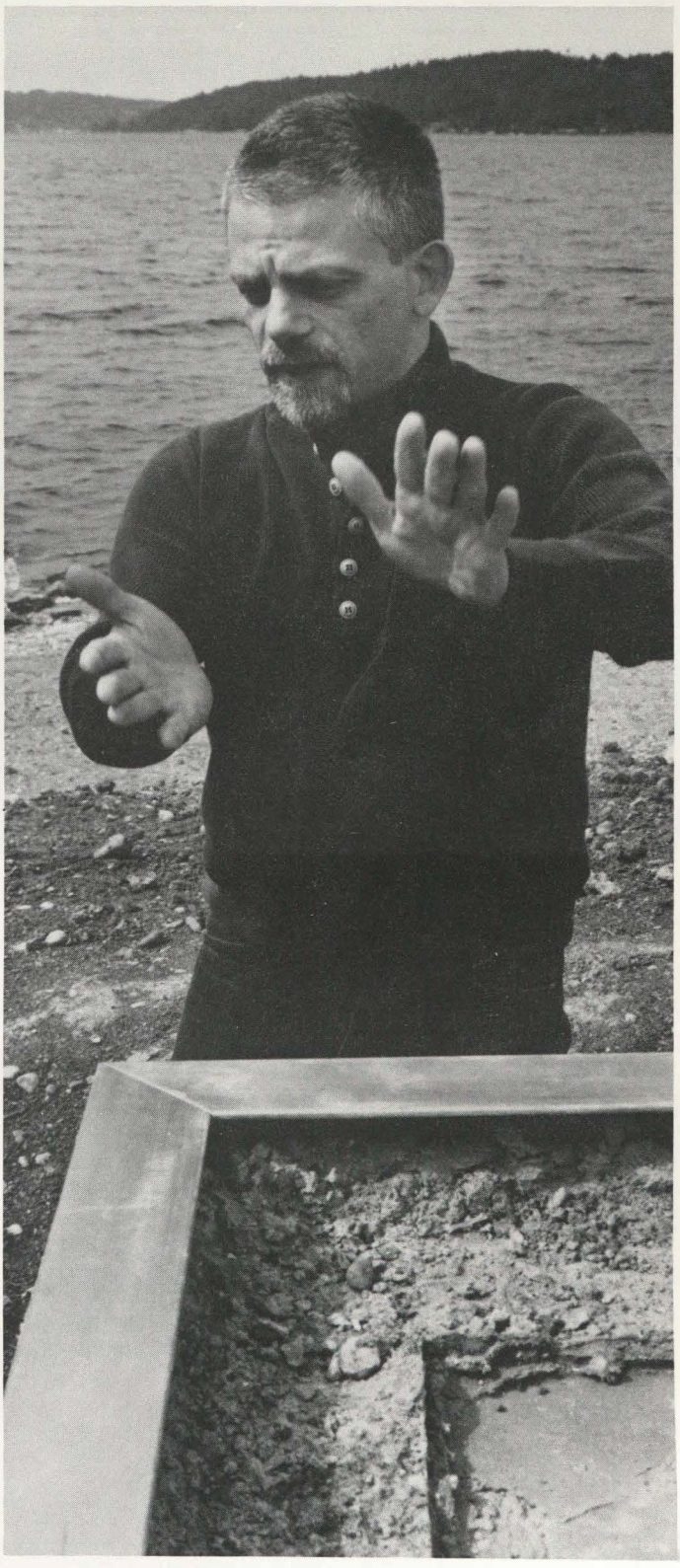
As one comes up the path, Scott Burton's *Viewpoint* is screened by the grove of crabapples on top of the rise. The path through these trees feels like a hallway opening into a room which frames a picture-window view. The roomlike space is defined by the rectangular floor of the terrace and the wall of trees behind. The stone furniture is dispersed across the floor and is oriented toward the views. One can sit side-by-side, face-to-face, in a group or off alone, to suit one's mood and company. More uncut boulders have been placed by the artist along the shoreline below to make a transition into the landscape and frame the view.

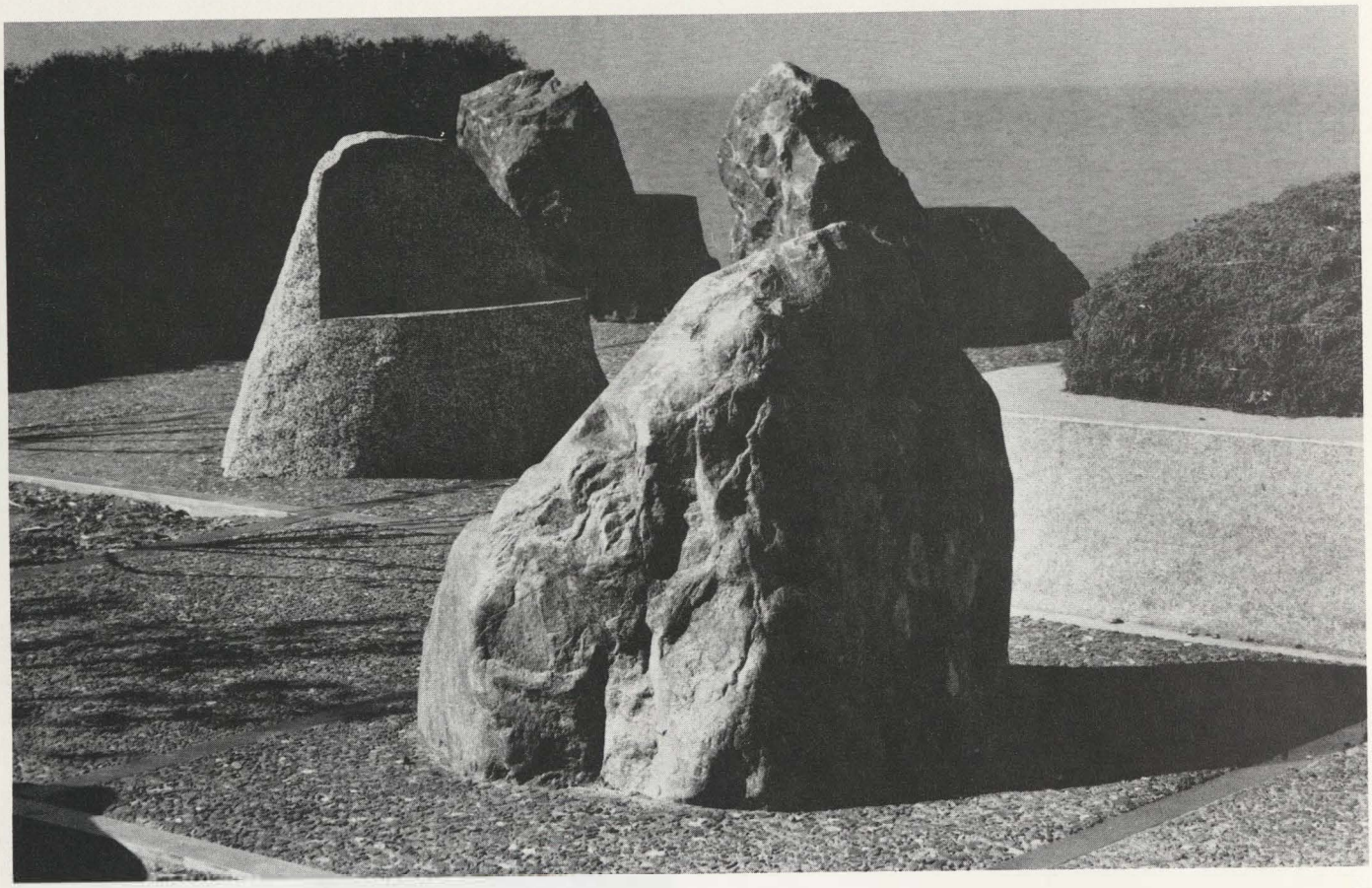


The work is built on juxtapositions of natural and man-made elements. As one approaches, the rock forms appear untouched; moving among them, the man-made cuts are revealed. One becomes a chair, another a settee. The back of the cast-aggregate sofa is upholstered with a living hedge. One rock chair sits away from the terrace among the crabapples, and earth from the grove invades two cells of the terrace grid. Stone in various permutations—pebbly exposed aggregate, smooth cast-concrete, rough boulders and smooth-cut surfaces—is enlivened by contrast with metal, plants, and the soil itself in a rich mixture of visual and tactile surfaces.

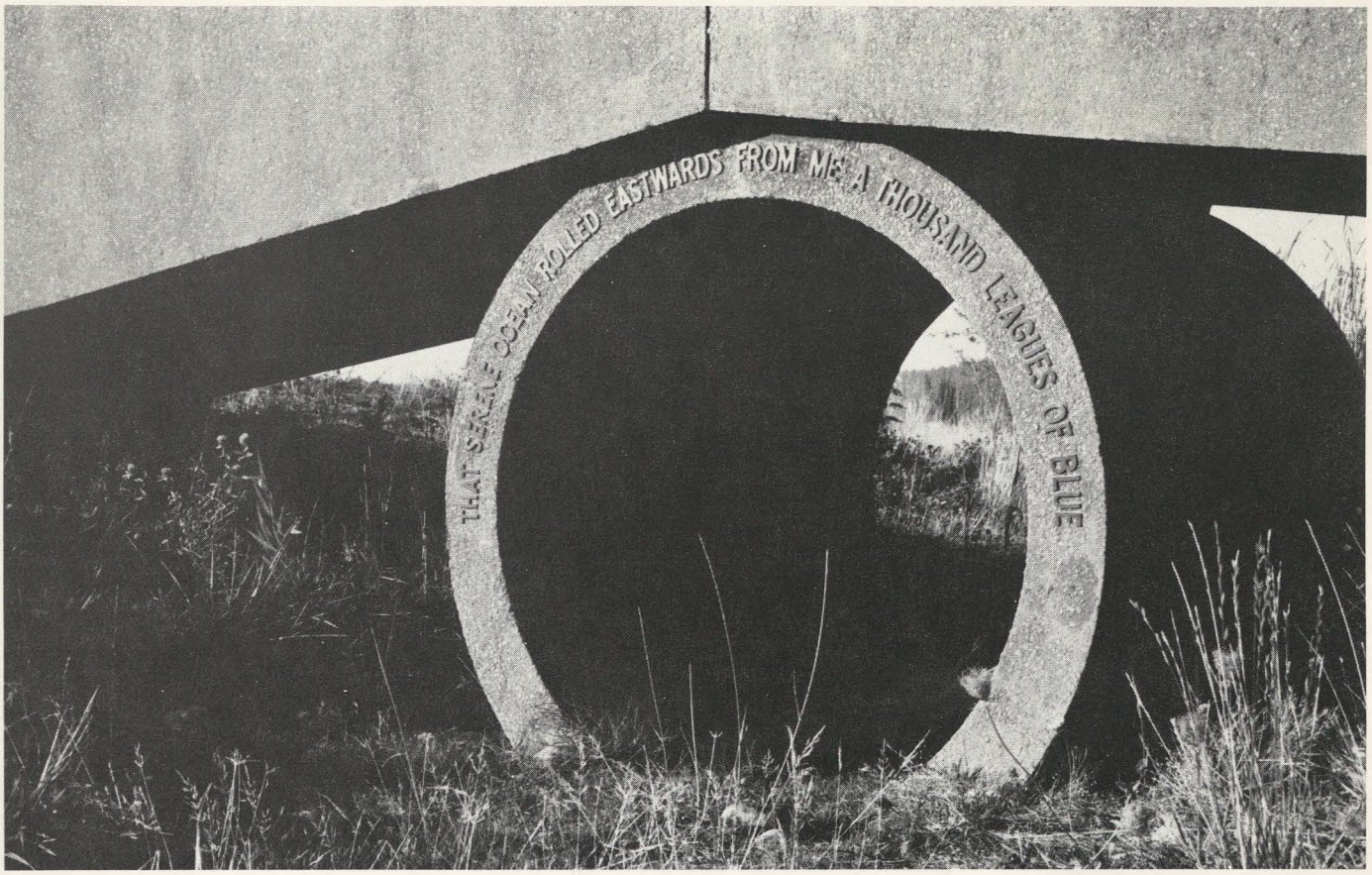


The NOAA Viewpoint is the first full-scale work of public art that I have completed. My principle was to use the elements of the surrounding environment rather than to introduce new ones. My attempt was to blur boundaries, especially with the use of plantings and boulders, so that one is not quite sure where my contribution begins or ends.





Siah Armajani, NOAA Bridge



As one descends the path from the viewpoint and Burton's sculpture, Armajani's first bridge signals the route's turn to the south. *NOAA Bridge* spans a low area which becomes a stream in wet weather. A cylinder lying on its side carries the water and supports angled ramps, whose pitched floor and closed side walls emphasize the passage over the low area. It emerges as an abrupt emblem in the landscape, with its function geometrically described. Cast-bronze letters set in the concrete carry excerpts from *Moby Dick*, and Melville's words unfold images of tall ships, whales, and the sea. One traverses a territory of poetry, which evokes the past and the theme of the ocean. Both of Armajani's bridges become physical and metaphorical connectors, linking locations and events along the shoreline, history and the present, the place with its history.

Text from *Moby Dick*

Railings

CAPTAIN AHAB STOOD ERECT, LOOKING STRAIGHT BEYOND THE SHIP'S EVER-PITCHING PROW. THERE WAS AN INFINITY OF FIRMEST FORTITUDE, A DETERMINANT, UNSURRENDERABLE WILLFULNESS IN THE FIXED AND FEARLESS, FORWARD DEDICATION OF THAT GLANCE.

NOW SMALL FOWLS FLEW SCREAMING OVER THE YET YAWNING GULF; A SULLEN WHITE SURF BEAT AGAINST ITS DEEP SIDES; THEN ALL COLLAPSED, AND THE GREAT SHROUD OF THE SEA ROLLED ON AS IT ROLLED FIVE THOUSAND YEARS AGO.

Cylinders

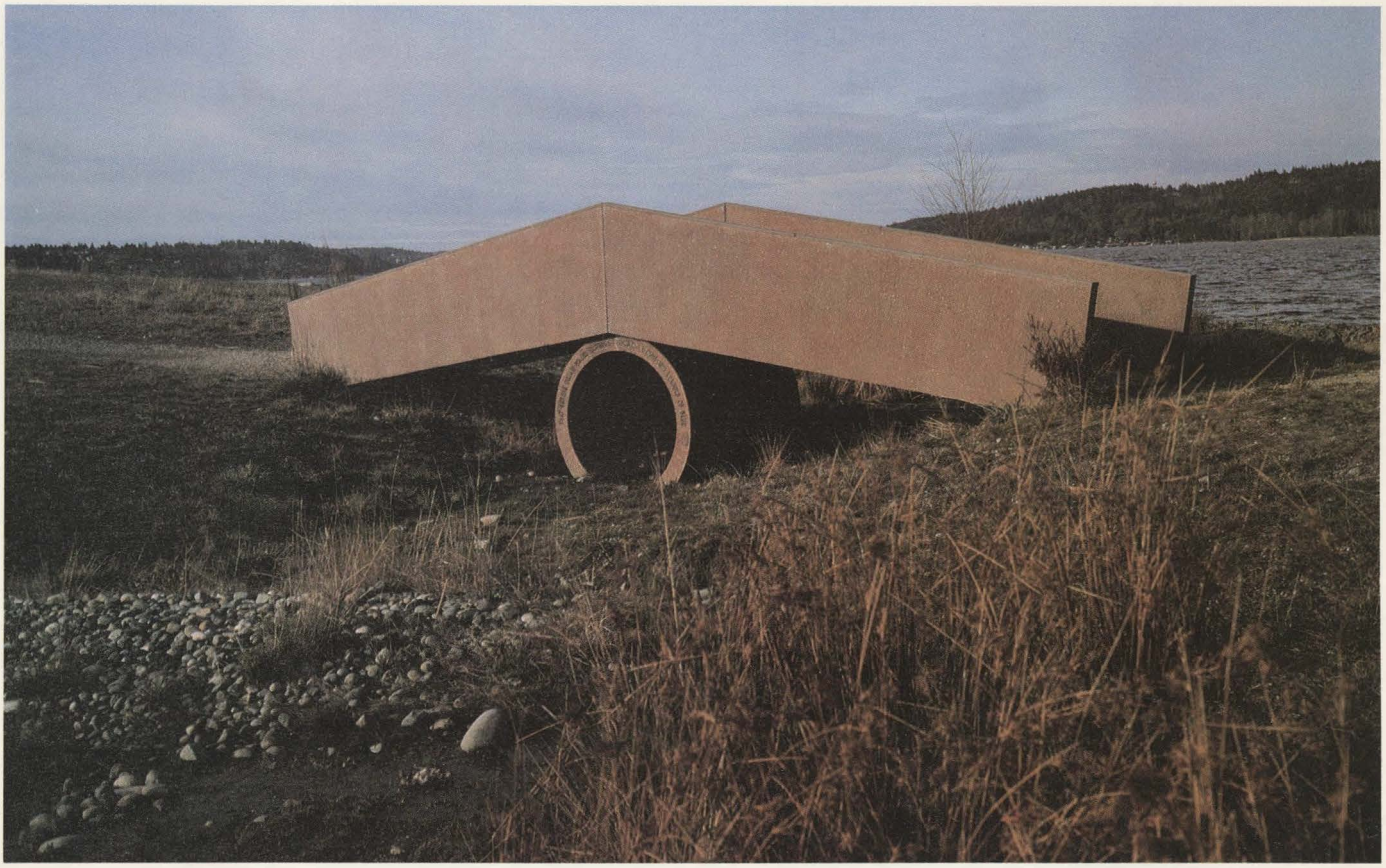
THAT SERENE OCEAN ROLLED EASTWARDS FROM ME A THOUSAND LEAGUES OF BLUE.

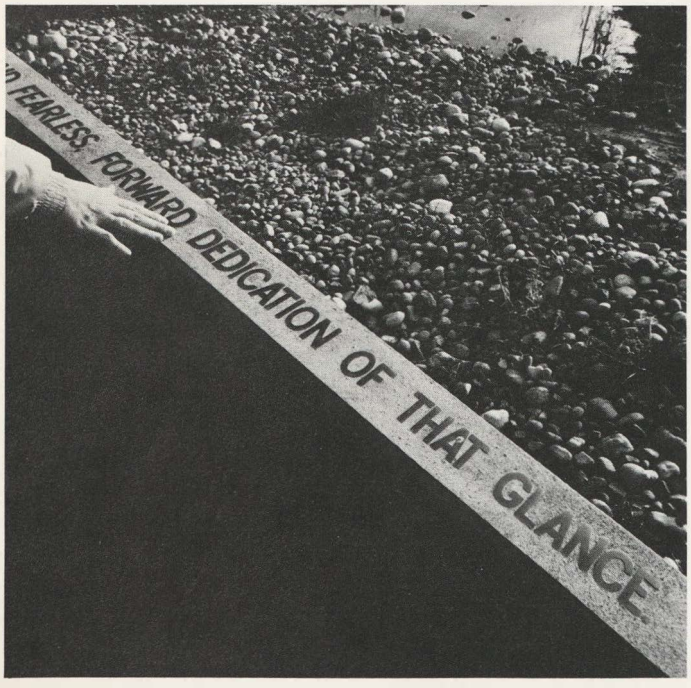
THE GOLD BROW PLUMBS THE BLUE. THE DIVER SUN-SLOW DIVED FROM NOON,–GOES DOWN.

Floors

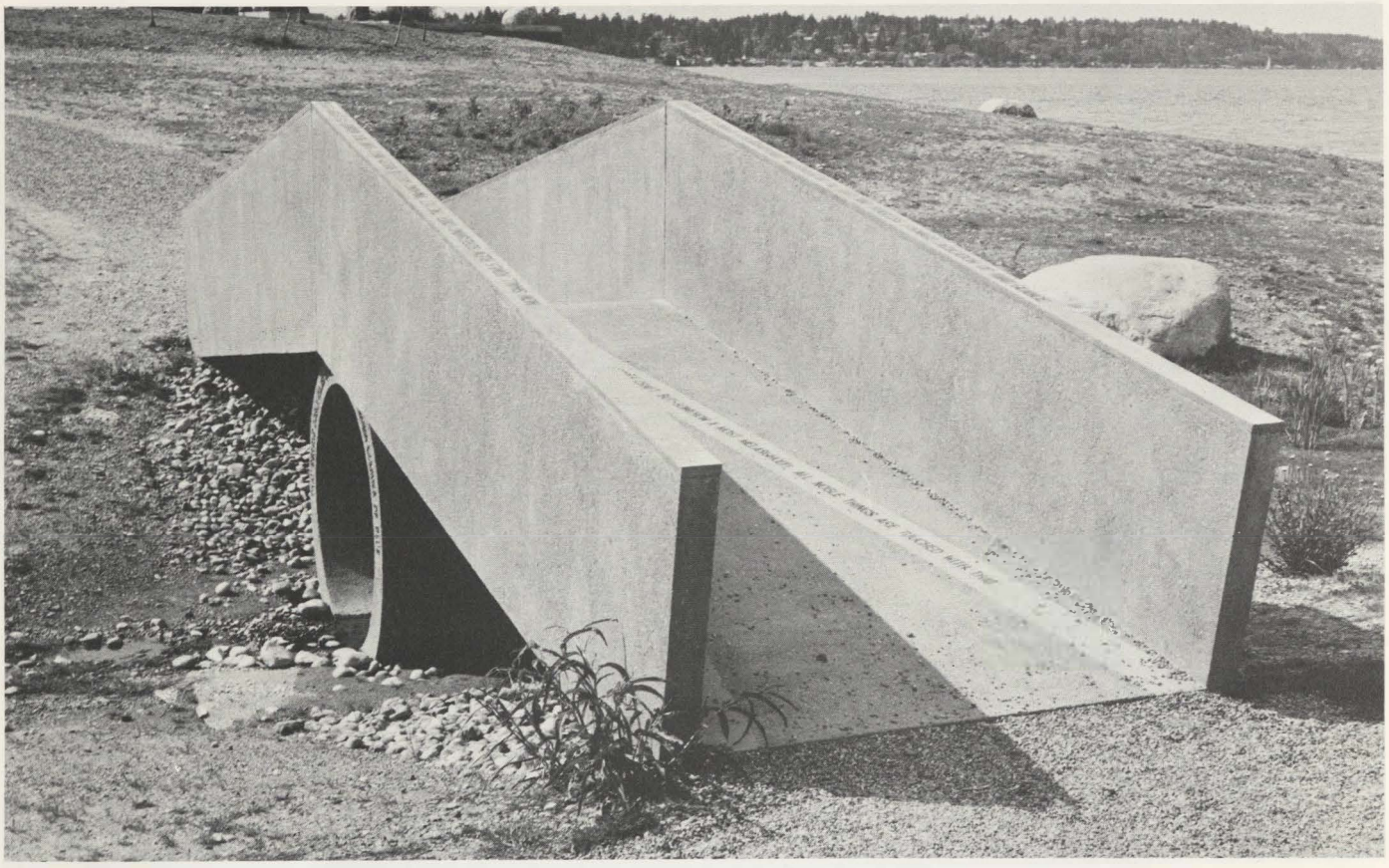
A SHIP OF THE OLD SCHOOL, WITH AN OLD FASHIONED CLAW-FOOTED LOOK ABOUT HER. LONG SEASONED IN THE TYPHOONS AND CALMS OF ALL FOUR OCEANS. A NOBLE CRAFT, BUT SOMEHOW A MOST MELANCHOLY! ALL NOBLE THINGS ARE TOUCHED WITH THAT.

THROUGH THE SERENE TRANQUILITIES OF THE SEA, AMONG WAVES WHOSE HAND-CLAPPINGS WERE SUSPENDED BY EXCEEDING RAPTURE, MOBY DICK MOVED ON. HOVERINGLY HALTING, THE WHITE SEA-FOWLS LONGINGLY LINGERED OVER THE AGITATED POOL THAT HE LEFT.





The Bridge is constructed between two points on a continuous line. Everything in the structure of the Bridge persists upon itself being useful. The Bridge brings together whatever comes before and whatever comes after the Bridge into one neighborhood.



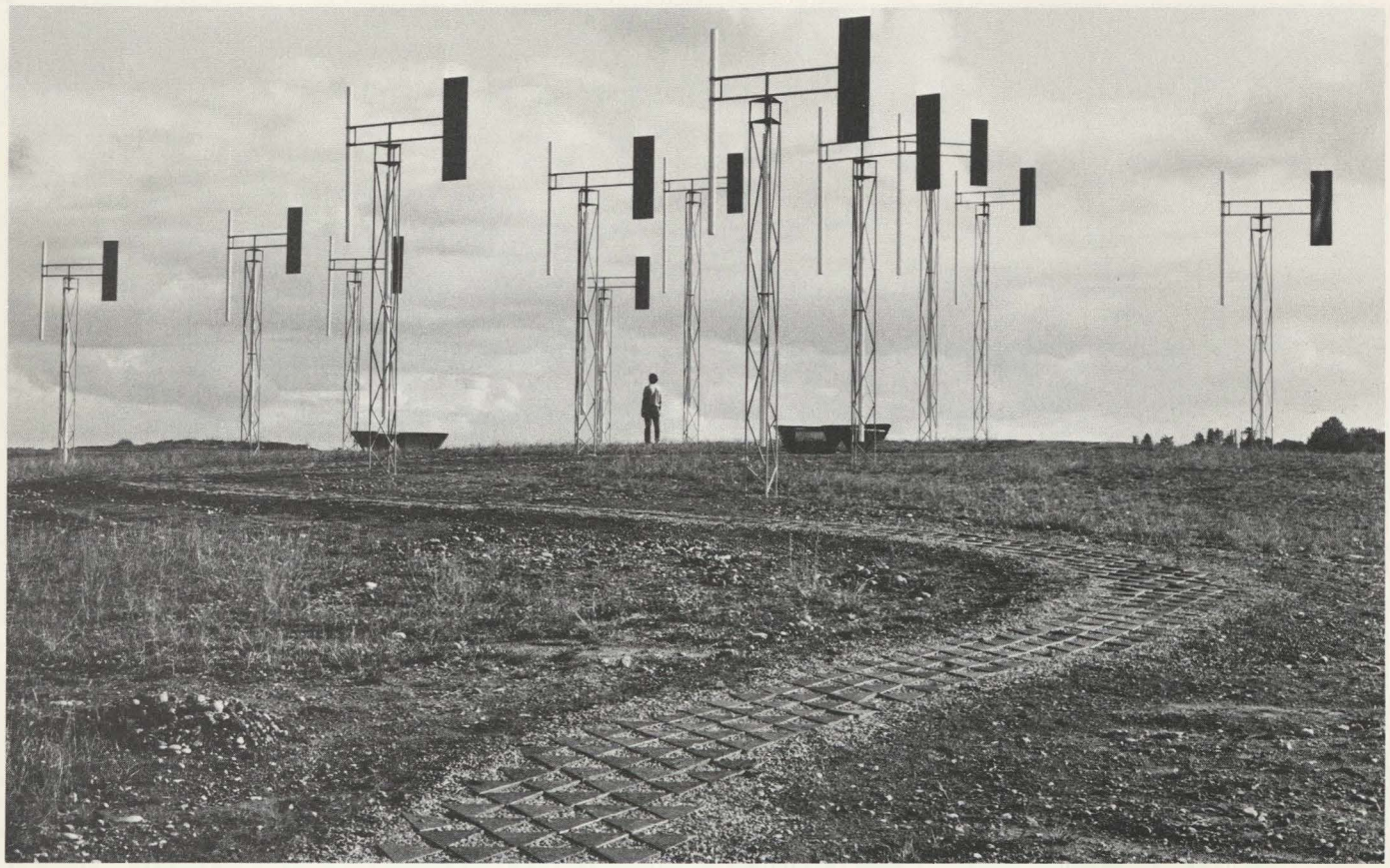
George Trakas, Berth Haven

Further south, as the path swings nearer the lake, one glimpses a low structure hugging the shoreline. But not until one steps on George Trakas's *Berth Haven* does it reveal its full extension along the curve of the shoreline and out over the water. Three steel posts mark the approximate center, where a small flight of steps descends into the water. Four levels of decking extend out from the center area in both directions, stepping down to meet the lake in a long, curving embrace. At each level the material changes, from finished wood to rough-sawn timber, to smooth steel, to textured deck plate. Each surface feels and sounds different underfoot; the structure unfolds as one moves across its different levels.

Berth Haven is a foil for the constantly changing play of water. The surface undulations of calm water draw linear arabesques against the curving steel sides; when there are waves, they slap and echo in the chamber beneath the decks. The steps at the center compress the wave action and send radiating arcs of water back out onto the surface of the lake. Trakas takes us to a place beyond and above where we could otherwise get to, and gives us a privileged experience of the shoreline. Like the connecting bridges, the work allows us to look and listen for endless small insights into the complex meeting of land and water.

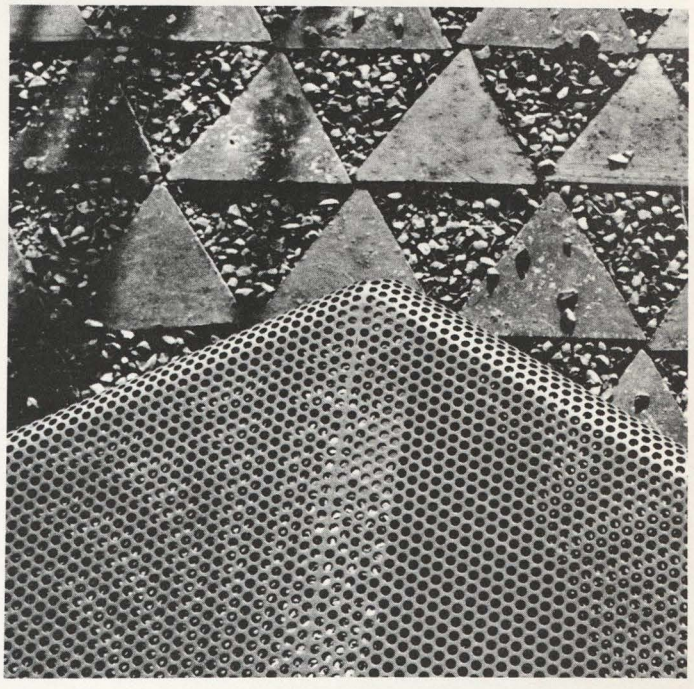
I felt the urge to work on the shoreline and create something that would bring people close to the interface of land, sea and sky in an intimate and integral way.

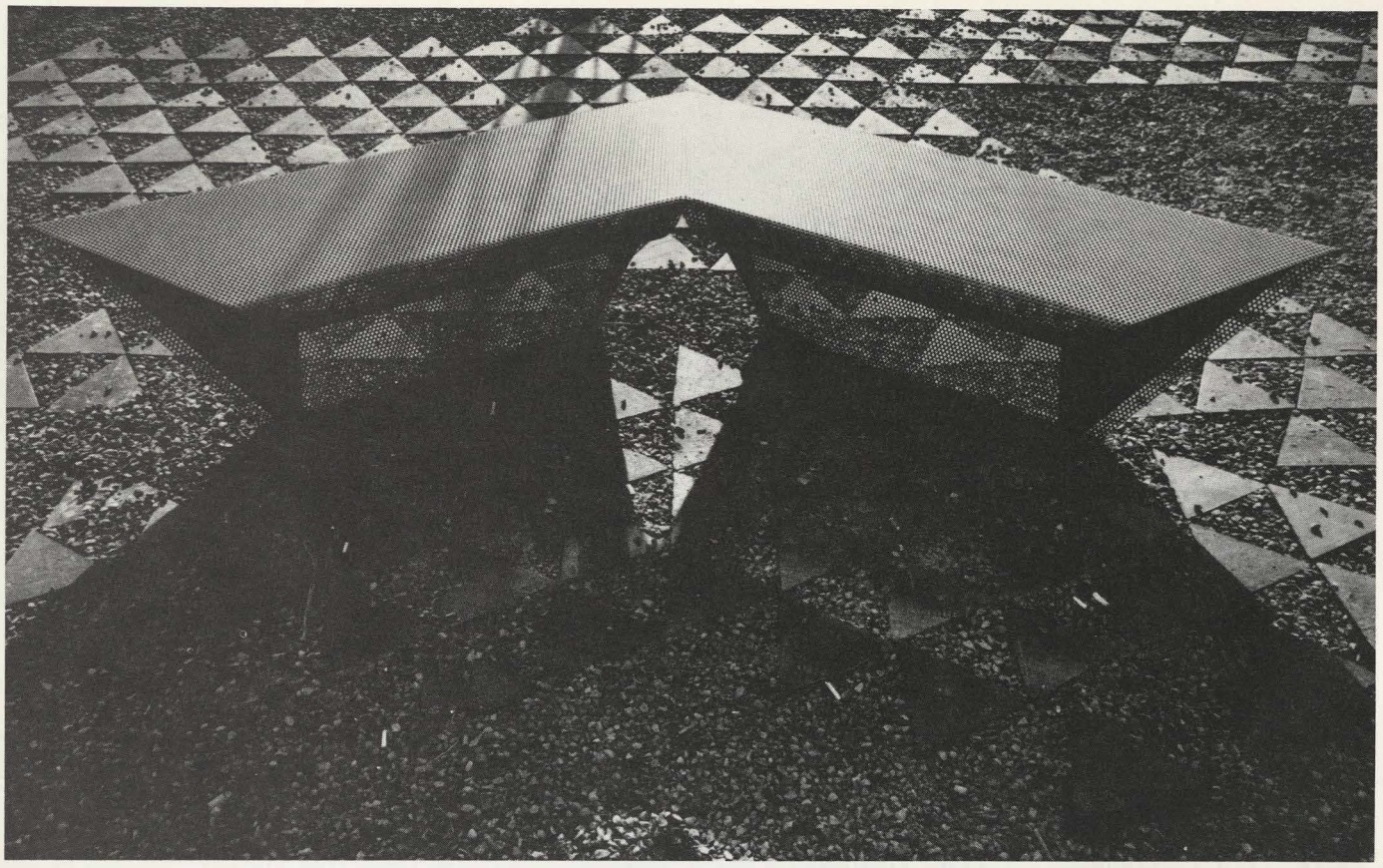
Douglas Hollis, A Sound Garden



As one moves away from the shore, the lacy towers of *A Sound Garden* appear as if they might be an installation of scientific instruments for collecting atmospheric data. Each of Douglas Hollis's towers supports a tuned organ pipe and a vane; the vane keeps each pipe oriented into the wind. These are true aeolian pipes: Played by the wind, they transform air currents into sounds whose intensity and tone reflect and respond to changes in wind velocity and direction. Along the path through *Sound Garden*, Hollis has placed benches among the towers for listening and enjoying the views.

Sound Garden embodies the invisible environmental forces at work in this place, and makes them actual as sound. Soft breezes play sounds like long breaths. In stronger winds, the reedy tones recall boat whistles in fog. Sound from the southwest wind, interrupted by the land, is fluttery; wind from the north is steadier and builds up a resonance. Among the towers, one stands in a place where the physical experiences of sound and space seem to merge. Sound becomes concrete, enveloping and surrounding, felt as much as heard. Emerging from this sound-space, one is startled by the level of background noise in everyday silence. Passing on down the hill, the side path rejoins the main path, and one crosses over Armajani's second bridge into Magnuson Park.





The Sound Garden speaks about the phenomena of the Wave, and our perceptual navigation over and through this Wave. The work incorporates a meandering path of triangular brick pavers, which winds up and over a gentle contour of land. Concentrated around the crest of this hill is a grove of linear steel towers which supports wind-activated organ pipes. Bearings allow a wind and air movement which reorients these pipes to various wind directions. Kite-like benches are located in this area, allowing the walker to stop and contemplate the surrounding view and listen.

Beyond the idea of the shoreline walk, the works at NOAA share another connection. For the artists, the question of how to make public art for NOAA had to be answered in finding a logic for artwork in that particular place. Their solution came from paying careful attention to the place itself, from listening to people talk about what they wanted there, and looking at what the planners had identified as needs for the site. Their sculptures evolved as elaborations of the place, of physical features and conditions already there—the shoreline, the terrain, wind and water; and of elements in the site plan—the viewpoint, knoll, bridges and pathways. The artists assert that without these sculptures, environmental, social and physical goals for development of the site would not be as fully met. In this sense, they are in context and, in Armajani's word, "necessary."

ISSUES

Forces come into play in the public arena which are not as strongly felt in the artist's studio, and which set public art apart. The concerns of the community and commissioning agency, the social and environmental conditions of the site, and the artist's skills and sensibility are all factors which shape art in public places. These conditions call for a process which can embrace competing needs and interests, encourage their resolution when necessary, and at the same time support vision and extend creative thinking.

NOAA officials wanted to have the interest and support of both community residents and agency employees for the artwork project. At the same time, they wanted to commission significant works of art which were tied to the place and its purpose. Neither the needs and concerns brought by NOAA and the community groups nor the parameters established by the site and its conditions could be ignored. The designers of the process wanted, by building on the good working relationship NOAA had already established with its employees and the surrounding neighborhoods, to allow these groups to play a role without sidetracking the creative thrust of the project. A procedure to commission works of art for NOAA needed to accommodate numerous potentially conflicting points of view in order to arrive at challenging, innovative works of art, and to do it through a process which everyone involved could accept and support. In assessing the success of the effort, it is important to determine how the process furthered the ends of the artists, the agency and the public, and stimulated creative problem-solving.

During the artists' first visit to Seattle, both NOAA staff and community members had an opportunity to express their concerns. Face-to-face discussions worked to dispel initial suspicions and fears. Jack Sweek of the Liaison Committee remembers that before the artists' first visit, there was a sense of distrust because they were from other parts of the county: "That's a parochialism we all share.... I was surprised when we met them. They talked like Seattleites." Perhaps most importantly, the artists made it clear they were willing to listen and were interested in what people were saying. What happened was a conversation, rather than a confrontation. Everyone became more comfortable with the artists' abilities to resolve the various concerns and questions. In fact, the trust and mutual respect which grew up seem to have supported risk-taking on everyone's part. Rather than feeling he was fighting interference, Trakas found himself most concerned with "making something which measured up to their ambitions for the art to be superior."

According to Andrews, "We wanted to give the artists as much information about NOAA and the context as possible, but we also wanted to make it clear to both NOAA and the community that there was a creative process at work that the artists were carrying out, and that somehow they were participants in and observers of the ideas the artists were developing.... Making the process slightly transparent instead of opaque was the point of all those meetings." By the time the artists' proposals were finally presented to the NOAA Administrator, there was, as Andrews noted, "a feeling that everyone was pulling for the artists, because they had seen the artworks develop in the process."

As the artists now view it, their work was in no way compromised by the process. Rather, their thinking was influenced, and the sculptures themselves were shaped by the dialogue as much as by the topography and conditions of the site. Puryear felt he was "responding to a sense of what people wanted in the workplace," as much as to the space he was working in. In Armajani's view, "we asked people how they wanted to use the landscape and then tried to accommodate those uses." The unifying experience of the artworks along the shoreline walk comes as much from their being a series of occasions for social activity and physical exploration as it does from their relationship with the landscape.

The question which these works raise is not whether they can still be sculpture when they admit the viewer as a participant and incorporate function, but rather how successfully interaction and function are integrated within the complex whole of the artwork. Armajani's bridges and Burton's seating area directly answer functional requirements identified in the early plan for the site. Trakas's dock-like structure has a useful dimension, providing convenient access to and from the lake. Both Hollis and Puryear designed benches and incorporated them with their artworks. The useful aspects of the sculptures have been questioned by some, who feel that such amenities imply a strategy of easy appeal on the artists' part, which compromises the works as sculpture. Regardless of intention, it is clear that perception of the work as having a utilitarian aspect has made it more accessible for some. Jack Sweek's summary has been echoed by others in the community: "I must insist that my personal reaction to it the artwork is pleasure that it has a function other than raising the consciousness."

The advisors, who represented the agency and the community, were most aware of the artists' interest in the social parameters of the site, and tend to see the completed works most clearly as responses to these considerations and to

value them as such. To many outside the process, including workers at the site who lacked this information, the works were perplexing because they did not meet their expectations of what public art should look like. The notion that a functional or utilitarian dimension somehow makes artwork more acceptable is also challenged by the artists' own experiences. All five had previously been passed over for public commissions, or had seen their proposed works rejected as too radical, in favor of artists whose work had a more conventional appearance.

At NOAA, Puryear sees himself working on the boundaries of use, function and sculpture. His knoll is something which people can engage physically; without its being a playground or a picnic area, it accommodates these and other uses. For him, "providing amenities is a new thing to be doing as a sculptor, although I've been interested in architecture and furniture for years. What I've provided is an object-place, which is sculptural, with benches and landscaping designed to reinforce that." He feels the line is crossed when the amenities become paramount; then the intention becomes "architectural, beyond the dialogue of sculpture." As far as the identity of this work goes, "it's not that I insist that it's sculpture or it's not...I leave it open." While for Puryear the provision of amenities is subordinate to his sculptural concerns, the possibility remains open that others can accommodate amenity and not question the work's identity as sculpture. For Armajani, the nature of the work is not at issue at all. "What is important," he says, "is that artists are trying to become citizens. The art becomes secondary to that."

In the end, questions of the relationship of function, accessibility and art cannot be resolved in the abstract, but must be weighed in the context of each individual work in its given setting. As a group, these works argue not that public sculpture should be functional, but that in the public context the role of the artist changes, and that social, environmental and utilitarian values are legitimate and necessary concerns in the making of public art. On balance, as Richard Andrews points out, "the shoreline walk is a poetic concept, and putting all the emphasis on utility and function tends to obscure its equally powerful poetic dimension."

To collaborate, according to the dictionary, is to "work jointly, especially at literary or artistic production." While collaboration may not result in a single work wherein separate contributions cannot be distinguished, the implication is that the intention is shared and the result is coherent. The NOAA project has involved collaboration on several levels. At the beginning, the extent of collaboration among the artists was left up to them to determine. The fact that the artists did not themselves choose to work as a group, but were brought together by the panel, could have meant that any collaboration at all was unlikely. Nevertheless, they did discuss the possibility of making a work by joint authorship; the idea was abandoned largely because of problems of time and distance. The actual, working collaboration among the artists came in their invention of the unifying concept for artwork at NOAA, with each person then developing their own work within that context. This collaboration was at times intense, and continued to operate throughout the project.

The shoreline walk concept was refined through a second and larger collaboration, that of the artists with representatives of NOAA and the community. Through a series of structured interchanges, the concerns and needs of all three groups were expressed and discussed, and a feeling grew up that they were being addressed seriously by those involved. The communal and social dimensions of the site became known to the artists through these conversations; at the same time, the community and agency representatives began to understand the intentions of the artists. Andrews sees what developed among them as "a sense of shared purpose, a sense of working together on the same project;...that's what made that collaboration among the artists, NOAA and the community so extraordinary."

The third level where cooperation was necessary and collaboration possible was between the artists and the landscape designers. The success of the shoreline walk depended on its seamless meshing with the overall landscape of the site, and this required close work with the landscape architects. They too were anxious to work with the artists; they had already developed a careful site plan and did not want to see it violated. The artists' proposal for the shoreline walk took over three features which had already been designed by the landscape architects, and established a new focus of activity along the water. The landscape architects' initial resistance to giving up the knoll, the viewpoint and the bridges became moot when NOAA, as the client, accepted the artists' designs for these features instead of theirs. This resolved the issue, but not altogether the conflict.

The relationship shifted again when, at Watkins' urging, the landscape architects were contracted to provide technical assistance to several of the artists. Landscape architect Jestena Boughton of Jones and Jones, who worked with four of the artists, saw her role as "trying to come to an understanding of their aesthetic, then advising, offering a range of choices and suggestions not counter to that."

Since Hollis had chosen a site for his *Sound Garden* for which there were no specific plans, he and Boughton were able to view their efforts as complementary. On the other hand, the landscape architects had invested a great deal of effort in their design for the viewpoint. When Burton took this feature on, the relationship between artist and landscape architect was uneasy and competitive, even after NOAA made the decision to proceed with Burton's design. Eventually, Burton found an independent engineer and landscaper to work with. Boughton feels the sculptor "as an artist, does things that a landscape architect wouldn't do. Things he designs deliberately challenge people." Yet she feels that the original goals established for the viewpoint—shelter, privacy, views of the lake—are met successfully by Burton's piece. Finally, she feels that the shoreline walk has become "a real strength of the whole site design, having five so very different projects which stimulate all the senses."

The fact that the artists' relationship with the landscape architects turned out to be the least cooperative suggests a need for continued exploration of how to promote collaboration among the design arts and the visual arts. Boughton sees a need to begin contact with artists even earlier in the planning process. She points out that some conflicts might have been avoided had the artists chosen the features to design before the landscape architects had invested so much in their own designs. At the same time, the existence of a master plan provided a starting point for the artists, as a framework to tie into. The question is one of differing working modes: While the usual method of designers is to plan the finished work on paper, artists often make decisions in the process of constructing. In promoting earlier involvement, the process needs to accommodate a balance between both methods of working.

The issue of educating the community about public art has been widely discussed, but few effective strategies have been suggested. The prospect of wider acceptance for art in public places through increased public awareness and understanding has remained both appealing and elusive. As a group, the public, the community at large, is too amorphous and inaccessible to be reached by a didactic program of education in the visual arts. Despite the great potential of the print and broadcast media for informing the community and creating a context for public art, they have instead looked most often to create controversy.

With these problems in mind, NOAA made certain that efforts to provide information about the project and the artists' work were always directed at key groups. After the artists presented their proposals, the proposals remained on view at NOAA for several weeks, while Watkins and Andrews were available to answer questions. Beyond regular communications with employee and community representatives, NOAA made no direct attempt at broad employee or community education, and kept a low public-information profile throughout. However, once the project was safely underway, NOAA agreed to the Seattle Art Museum's sponsorship of a symposium to introduce the project to the city. The symposium brought Jim Watkins and the artists together to speak about the project and respond to questions. It was well-attended and generated considerable interest in the arts community, but little public notice. Later, when the facility was dedicated, a special event was scheduled to introduce the artwork, a handout guide and map of the shoreline walk were produced, and specially designed signs were installed. The formal dedication of shoreline and artworks together, and the special signage and handout guide all served educational purposes, as well as signaling to the public that for NOAA the artworks were priorities, contributing to an atmosphere of familiarity and easy access. Within this atmosphere, people were encouraged to explore the shoreline walk and discover the works for themselves.

The NOAA project brought a number of agency staff members and people from the community into close contact with the artists and their ideas over a sustained period of time. While none of them claims to now have greater insight into art than before their involvement, those who participated are knowledgeable in discussing the qualities of the various sculptures and their relation to the site and the shoreline walk. There is an ongoing and active interest in the works, especially on the part of those who were involved in the project. They make visits and bring friends to see. Watkins reports that NOAA employees often return on weekends to show friends and visitors.

In the end, this positive response to the works suggests several things. As the process of creating art became somewhat demystified for those close to it, so to an extent did the works themselves. The discussions involving the artists and the community and NOAA representatives became an educational forum, addressing the question of "why these works in this place." Everyone could see the works developing in response to the constraints and opportunities raised by the situation. Education about the works became a subtle but integral part of the process of their invention. And, while it involved a relatively small group of people, they were those who most had a need to know, and who could most effectively transmit further what they understood into the larger community.

THE PROJECT AS A MODEL FOR PUBLIC ART

Before attempting to draw lessons from the NOAA project for broader application to art in public places, certain unique circumstances should be acknowledged. First among these is the well-organized support for public art in the area. Seattle, King County and Washington State all have active Art in Public Places programs of long standing. There is an unusual degree of public awareness within the region, a favorable context for public art at NOAA. On the political front, there is a degree of seasoned experience, and an understanding that controversy over art in public places is survivable and generally short-lived. And because the Seattle Arts Commission staff was available as a resource in both the design and implementation of the project, NOAA had the advantage of being able to use the Arts Commission's expertise and network of contacts in the larger arts community.

NOAA had initiated its close working relationship with local community leaders throughout the first public debates over the use of the Sand Point site, and then in the subsequent planning of its facility. The Sand Point Community Liaison Committee, put in place as the voice of the community, developed into an effective vehicle for communication and problem-solving. Community advisor Charles Kindt felt "you can't say too much too often about NOAA's relationship with the community." This established working relationship and familiarity with the community also allowed NOAA to carefully choose as advisors to the project individuals who were known and trusted by both sides, and who supported artwork as a component of the NOAA facility.

Within NOAA itself, employee-management relations were generally viewed as responsive. The Building Committee had been involved in all aspects of the facility's design from the beginning, and NOAA staff members approached the art project with curiosity and interest. As the project unfolded, the artists were brought into these established relationships in a climate of mutual respect and openness to the end result. This climate, which the agency established, was seen by the artists as an important factor in the success of the project. What developed was a genuine collective enthusiasm, and a remarkable chemistry among the participants, which worked to promote consensus.

Sand Point was a large development, and the master plan was diverse enough to accommodate various approaches to artwork. Although the size and importance of the Western Regional Center made every aspect of development potentially sensitive, the plan was informal and did not impose a highly structured design as a framework for the art. Funds for art had been set aside in the initial congressional appropriation and so were available while the facility was still in the planning stages, when design modifications could be accomplished relatively easily.

All these conditions made for an auspicious beginning, but in themselves could not guarantee success. In reviewing the project, one can see a number of steps that NOAA took, steps which helped to realize the project's potential, and which can provide a guide to other groups planning public art projects.

First, rather than determine what or where the artwork should be, the agency agreed, on the panel's recommendation, to assign that task to the artists. As planners, the artists were expected to make informed decisions about artwork in the context of the overall site design development. Through an expanded planning process, the artists were able to develop an understanding of the community, the agency, and the anticipated uses of the site. The artworks were permitted to evolve in response to the site, rather than to rigid, preexisting ideas, with the artists' ideas then woven into the fabric of the landscape. Without the flexibility to change the site plan before the landscaping was underway, the shoreline walk would not have been possible. Even small-scale projects, and those at interior sites, can benefit from this earlier and more open-ended involvement of the artists at the planning stage.

An essential step occurred when the artwork was given a high priority by the agency. Considerable time and thought was committed to planning and managing the art project, both within the agency and the community, and this became an important component of its success. Each participant's role in the process was defined and agreed to in advance. For the art-selection panel, the roles of voting panelist and nonvoting advisor were carefully separated, but given equal credibility. Everyone accepted limits, including the artists, who were not granted total freedom, but were given full responsibility for an important aspect of the facility. Everyone knew in advance at what step in the process their participation was needed. No one would have a veto, except of course NOAA, which disposed everyone toward cooperation. Advance agreement to the ground rules had the important effect of making the process manageable and predictable, although the outcome was by no means ever certain. It also worked to create a commitment on the part of all concerned to make the process work. Watkins admits there were moments when the outcome seemed precarious, but strong lines of communication were in place for working out a resolution.

Another important step, the selection process, was carefully structured to give the expert art-selection panelists

enough information for them to make a sensitive choice of artists for the situation. The work of the five artists they recommended did not promise easy acceptance, but the panelists knew the artists would be open to the concerns expressed by the community and agency at the panel meeting.

Both Watkins and Andrews committed extensive time to the project, shepherding it from the early planning stages through the dedication ceremony. Together they attended community and agency meetings, planned the artists' visits, and orchestrated the various meetings and events. Their ability to be sensitive to the needs of both artists and the public, and their skill in insuring that the process accommodated both, not only held the process together over two and one-half years, but also made it a productive, creative activity. The extensive planning which Watkins and Andrews accomplished, and the groundwork they laid in the agency and the community meant that, as Jim Watkins said, "there were no surprises," and the project stayed focused and on-track. At the same time, the administrators were able to be flexible and make changes as necessary. Coordination is the responsibility of the commissioning agency in any project, and success often hinges on a single administrator's skills and commitment. In this case, the collaboration among the artists, their ongoing relationship with community and agency representatives, and their work with the landscape architects were all supported by exceptionally sensitive and decisive administration of the process.

The constructive interchange among the participants, set up initially at the selection panel meeting, carried through the rest of the project. The administrators introduced the artists as respected professionals with an important responsibility, and gave them equal footing with the other design professionals. At each step in the discussions, rather than asking for approval or disapproval, Watkins looked for a consensus to proceed on to the next step, carefully keeping the process moving forward. Watkins saw that "among them, the artists generated a sense of confidence in their ideas among everyone who was exposed to them—the community groups, the building committee—who in turn could say to the artists, 'I may not understand all you're saying, but I'll take the next step with you.' " The conservatism which initially greeted the artists gradually gave way to a growing openness to their unorthodox ideas.

The fact that there were five artists involved, working in cooperation with each other, was undoubtedly also a factor in the success of these interchanges. The pressures of such a process could easily have overwhelmed a single artist, while the group of five provided support for each other. Watkins noticed that among the advisors a preference for one work or dislike of another was subordinated to a larger interest in the artists' collective approach to the site. "There was enough diversity among the works to allow everyone to find something interesting and attractive to them, and in that case they were willing to support the whole project."

Watkins and Andrews had also recognized that if the artists' ideas were made subject to general public comment and agency review at every step, agreement would become impossible, and their ideas would be eroded. Watkins was prepared for the inevitability that any artwork at NOAA could be controversial in some quarters, and that public debate over the work might occur no matter what choices were made. With the decision to build on NOAA's established relationship with the surrounding neighborhoods, he felt that "if the project became too controversial later on, we could always point to the process and allow the community to share in our defense of the artworks, because they too are the parents of the artworks."

Throughout the process, communications were handled carefully. In between the artists' visits to Seattle, Watkins and Andrews reported to the Liaison Committee and kept the immediate community informed, while being careful not to throw the project open to larger exposure. They concentrated on the immediate neighborhoods, reasoning that they were most directly impacted by the project and that their support would eventually be crucial. The response of the immediate neighborhood would also influence how the general public responded. View Ridge resident Inge Strauss remembers little discussion in the community beyond the regular reports by Watkins and the community representatives, and thinks it was because people felt that they, or a trusted representative, already knew what they needed to know about what was going on at NOAA. The project remained a non-issue in the community.

As it turned out, involvement with the artists over the course of the project gave everyone a firsthand perspective. The artists' ideas no longer seemed unorthodox as the logic for them was understood. Participation in the process itself led to a privileged understanding, providing an education in a way that a formally structured, didactic program could not. Most importantly, the process generated an openness, a willingness to take risks, and an interest in the artists' ideas. It broke down barriers which often separate the general public from art. Community advisor Jack Sweek's view of public art had been that it was something which "lectures us," something which "if I didn't get it, it was because of some shortcoming on *my* part." That view has been

changed by these works, which he feels make sense where they are, adding to the interest and public value of the NOAA site.

The NOAA process offers a model for addressing a wide range of concerns. It proposes a flexible system incorporating checks and balances, designed to support creativity and exploration within a framework of dialogue. It suggests larger responsibilities for the participants in public art projects—administrators, artists, and the community—than have generally been acknowledged. And, it offers not so much a final answer as, hopefully, a stimulus for continuing to explore the question of what can constitute meaningful contemporary public art. While a judgment about the success or failure of these works in aesthetic terms is left for others to make, the NOAA project suggests that for public art this is not a judgment to be made out of context. If the power of a work of public art ultimately lies in its ability to transcend the limitations of environmental, social and functional requirements, it is its active embrace and embodiment of these concerns that distinguishes it from museum, gallery or private art.

ARTISTS' BIOGRAPHIES AND RECENT PUBLIC COMMISSIONS

SIAH ARMAJANI

Born Teheran, Iran, 1939; lives in St. Paul, Minnesota.

COMMISSIONS IN PROGRESS

Garden, College Park, Maryland. To be completed 1985.
Public Garden, Silver Spring, Maryland. To be completed 1985.
Bandstand, Mitchell, South Dakota. To be completed 1985.
Subway Entrance, Washington Street Station, Massachusetts Bay Transportation Authority, Boston, Massachusetts. Collaboration with Murry Childs and David Sterling, CBT. To be completed 1985.
Artwork for World Financial Center Plaza, Battery Park City Authority, New York, New York. Collaboration with Scott Burton, artist; Cesar Pelli & Associates, architects; and M. Paul Friedberg and Partners, landscape architects. To be completed 1988.

SCOTT BURTON

Born Greensboro, Alabama, 1939; lives in New York, New York.

COMPLETED COMMISSIONS

Artwork for Allen Hospital Station (seating), Light Rail Rapid Transit System, Niagara Frontier Transportation Authority, Buffalo, New York. Completed 1984.

COMMISSIONS IN PROGRESS

Artwork for atrium (seating and railings), Arts and Media Technology Facility, Massachusetts Institute of Technology, Cambridge, Massachusetts. Collaboration with I.M. Pei & Partners, architects.
To be completed 1985.
Artwork for Pearlstone Park (general plan, city park; includes landscaping, lighting, seating), City of Baltimore, Maryland. To be completed 1985.
Artwork for courtyard (including seating, landscaping, fountains), Federal Office Building East, General Services Administration, Portland, Oregon. To be completed 1986.
Artwork for Washington Street Station (platform seating), Massachusetts Bay Transportation Authority, Boston, Massachusetts. To be completed 1986.
Artwork for World Financial Center Plaza (general plan, urban plaza; includes landscaping, lighting, seating, fountains, architectural elements), Battery Park City Authority, New York, New York. Collaboration with Siah Armajani, artist; Cesar Pelli & Associates, architects; and M. Paul Friedberg and Partners, landscape architects. To be completed 1988.

DOUGLAS HOLLIS

Born Ann Arbor, Michigan, 1948; lives in San Francisco, California.

COMMISSIONS IN PROGRESS

Aeolian Garden, Occum Hall, East Connecticut State University, Willimantic, Connecticut. To be completed 1985.
A Listening Garden, Otis-Parsons Art Gallery, MacArthur Park, Los Angeles, California. Collaboration with Richard Turner. To be completed 1985.
Tide Park, City of Port Townsend, Washington. Collaboration with Charles Fahlen. To be completed 1986.
Attunement for Oregon Institute for Marine Biology, Oregon Institute for Marine Biology, Charleston, Oregon. In cooperation with the SRG Partnership. To be completed 1986–1987.
A Waiting Court, Sacramento County Jail, Sacramento, California. To be completed 1988.

MARTIN PURYEAR

Born Washington, D.C., 1941; lives in Chicago, Illinois.

COMPLETED COMMISSIONS

Commission for the River Road Station, Chicago Transit Authority, Chicago, Illinois, 1985.

COMMISSIONS IN PROGRESS

Commission for Penn Park Station, Port Authority of Allegheny County, Pittsburgh, Pennsylvania. Preliminary design completed; to be completed 1985.
Commission for York College, Dormitory Authority of the State of New York, Queens, New York. Design phase completed. To be completed 1986.
Stone Bow, Tufts University, Boston, Massachusetts. To be completed 1986.
Commission for Chevy Chase Garden Plaza, Bethesda, Maryland. To be completed 1986.

GEORGE TRAKAS

Born Quebec, Canada, 1944; lives in New York, New York and Amherst, Massachusetts.

COMPLETED COMMISSIONS

Via De l'Amore, Fattoria di Celle, Santomato di Pistoia, Italy. 1982.
Route Source, Emory University, Atlanta, Georgia. 1984.

NOAA FINE ARTS PROGRAM

Note: As agreed to by SAC and NOAA at the outset of the project, this document was the blueprint for carrying out the artwork program at the Western Regional Center. While adjustments were made or called for during the course of the project (as can be seen in the Chronology), the basic format was adhered to throughout.

The budget for the Western Regional Center project includes $250,000 (approximately one-half of one percent of the construction portion) for procurement and installation of artwork. An agreement has been reached with the Seattle Arts Commission (SAC) who, in conjunction with the National Endowment for the Arts (NEA) will administer an artist and artwork selection process on behalf of NOAA.

The following procedure has been developed by the SAC and NOAA and approved by the NOAA Administrator. The artist-selection process will begin in February 1981 when SAC advertises for submission of artists' material in their monthly journal.

PART I ARTIST-SELECTION PROCEDURE

1. Panel composition defined by NOAA/SAC/NEA.
2. SAC/NOAA make public announcement of program, its goals and procedures.
3. Panel selected and advisors appointed. The panel is moderated by SAC/NEA staff.

   ARTIST-SELECTION PANEL COMPOSITION

   - Six voting members selected from architects, museum representatives, artists, or other design professionals with experience in the visual arts, and five nonvoting advisors.
   - SAC appoints three voting members from within the Pacific Northwest.
   - NEA appoints three voting members, at least one from within the Pacific Northwest.
   - SAC/NOAA appoint advisors to the panel including one NOAA representative, one NBBJ representative, and three community representatives.
4. SAC/NOAA develop prospectus, including site and criteria by which artists will be selected.
5. SAC advertises project, invites proposals.
6. SAC/NOAA/NBBJ provide information to interested artists.
7. SAC receives slides and resumes from artists responding to SAC advertising of project.
8. NOAA Administrator invited to attend selection panel meeting.
9. SAC/NOAA and three community representatives meet with Mayor's Citizen Liaison Committee and brief them on artist selection process, and gather input.
10. Selection panel also asked to recommend a variety of artists whose work they feel might be appropriate. SAC/NEA would collect slides and resumes of these specific artists for consideration along with artists responding to the advertisement.
11. Panel and advisors convene and tour site.
12. Panel and advisors briefed by NOAA, NBBJ, SAC.
13. Panel reviews artists' materials and selects one artist and one alternate for each proposed commission. Alternate artist's name is not advertised to public and is to be used only in the event that first-choice artist does not accept commission or is unable to complete commission.
14. Panel selects artwork location, budget for each artist, and documents reasons for selecting individual artists. This information is to be given to the selected artists along with detailed information on NOAA's mission and the site to aid them in their proposed design.
15. SAC contacts selected artists and briefs them on project.
16. NOAA negotiates a fixed-price contract with selected artists for design (artwork proposal), execution and installation of the work of art, and all other contract requirements. Artists will be given notice to proceed with execution and installation after proposals have been reviewed and approved according to procedures described in Part II. Negotiations take place at project site.
17. SAC/NOAA make public announcement of artists selection.
18. SAC returns artists' materials to artists.

PART II ARTWORK REVIEW AND APPROVAL PROCEDURE

1. NOAA Administrator invited to attend Artwork Review Panel meeting.
2. Selected artists present specific proposals to Artwork Review Panel.

   ARTWORK REVIEW PANEL COMPOSITION

   - Four regional voting members of the artist-selection panel (three SAC and one NEA appointees).
   - Artist-selection panel nonvoting advisors (one NOAA, one NBBJ, and three community representatives).
3. Four voting members of artist-selection panel review proposals based on artistic quality.
4. NOAA reviews proposals and advises review panel on matters of safety, maintenance, and site preparation.
5. NBBJ advises review panel on relationship of proposed artwork to architecture.
6. Community advisory group reviews proposals and provides additional input to the review panel.
7. Artwork review panel assimilates input and advice and approves proposal or asks artist to prepare alternate proposal.
8. Approved proposals submitted to NOAA Administrator for final approval.
9. After approval artists given notice to proceed with execution and installation.
10. Six weeks prior to installation, SAC/NOAA hold a press conference to introduce the work and unveil the artist's model.
11. Within six weeks from the date of installation, a dedication of the work is held by SAC/NOAA. A permanent identification plaque is installed adjacent to the artwork.

CHRONOLOGY

1976 Development of the NOAA Western Regional Center (WRC) begins. NOAA management decides to follow federal General Services Administration policy and allocates $250,000 (one-half of one percent of the congressional appropriation for construction costs) to develop an art program for the WRC.

1980
January NOAA representatives, chiefly Dale Gough, Director of the Northwest Administrative Service Office and Chair of the WRC Building Committee, and Jim Watkins, Project Engineer for the WRC, hold discussions with Seattle Arts Commission (SAC) Executive Secretary Karen Gates, and Art in Public Places Coordinator Richard Andrews, and with National Endowment for the Arts (NEA) Coordinator for Art in Public Places Patricia Fuller about structuring an artwork program. Important considerations include: NOAA's desire for an artist-selection process sensitive to community, the agency and the unique character of the site; SAC interest in works of art which complement those already in the city and which take full advantage of the site's potential; and NEA concern for professional selection procedures and consideration of artists on a national level for federal projects.

May NOAA national headquarters approves decision for WRC to manage its own art program at the regional level, in collaboration with SAC and NEA.

June–October NOAA and SAC develop the artwork program and artist-selection procedures in consultation with NEA. NOAA contracts with SAC to administer the artist-selection process and coordinate the artists' participation. Gough and Andrews meet with NOAA Building Committee and Sand Point Community Liaison Committee to discuss the developing artwork project.

November–December SAC and NEA agree on composition of selection panel. NEA appoints Parks Anderson, artist, Issaquah, Washington; Richard Koshalek, then Director of the Hudson River Museum, Yonkers, N.Y.; Dianne Vanderlip, Curator of 20th Century Art, Denver Art Museum, Colorado. SAC appoints Anne Gerber, Seattle art patron, collector and Arts Commissioner; Arnold Jolles, Director, Seattle Art Museum; and Seattle artist Norie Sato.

SAC and NOAA appoint as nonvoting members to the panel: Dr. John Apel of NOAA; architect David Hoedemaker of The NBBJ Group; and community representatives Ina Bray, community resident and former King County Arts Commissioner, and Charles Kindt and Dorothy McCormick, both members of the Laurelhurst Community Club and of the Sand Point Community Liaison Committee.

1981
January–February NOAA and SAC develop a prospectus describing the WRC art program and the criteria and procedures for selection of artists, and make a joint public announcement of the project. SAC advertises the project nationally; selection panelists are requested to begin gathering material on artists for consideration.

March–April SAC receives slides and resumes from artists responding to prospectus.

May Andrews and Gough meet with NOAA Building Committee and Sand Point Community Liaison Committee to brief them on the artwork selection process and to gather input for the panel.

May 29–30 Selection panel convenes with advisors. After briefing by advisors, panelists tour site and review slides and other material representing work of over 250 artists. Panel unanimously recommends five artists: Siah Armajani, Scott Burton, Douglas Hollis, Martin Puryear and George Trakas. The panel also recommends individual project budgets ranging between $30,000 and $50,000, and recommends the artists be given flexibility in siting their projects.

June Following acceptance of the panel's recommendations by NOAA Administrator John V. Byrne, SAC contacts the artists and arranges for all five to visit the NOAA site together.

Andrews and Watkins meet with the NOAA Building Committee and Sand Point Community Liaison Committee to show slides of selected artists' work and discuss how the project will unfold.

August 3–7 The artists come to Seattle to see the site and meet with NOAA project staff. They tour every division of NOAA and meet with employees to get a feeling of the scope of NOAA's mission, and activities at the workplace. They also meet with the Sand Point Community Liaison Committee to discuss concerns for the site. After meetings with architects and landscape architects, artists make preliminary decisions about siting, and ask for an interim meeting in six months.

September–October NOAA, in connection with SAC, negotiates a fixed-price contract with each artist for design, execution and installation of a work of art at the WRC.

SAC and NOAA make a joint public announcement of artists commissioned for the WRC.

1982
February 18–19 The five artists return for the interim meeting and make individual presentations of their preliminary ideas to the NOAA Building Committee, Sand Point Community Liaison Committee, architects, and local members of the original selection panel. The artists' ideas are presented as

	preliminary, and all agree that the occasion is for comments and questions, not final judgments. The artists also meet together on their own to coordinate their plans and to develop the idea of the Shoreline Walk.
February–June	Watkins and Andrews meet frequently to coordinate and provide information to the artists.
June 24	The final proposals are presented to representatives from all departments of NOAA, NBBJ, Jones and Jones, the Seattle art community and the Sand Point community. The artists present their proposals after a summary of the process by Watkins and Andrews. The response is enthusiastic; many people stay on to talk with the artists afterwards.
June 25	The artwork selection panel reconvenes to review the artists' proposals and formally recommends acceptance to Administrator Byrne. The artists, community and city representatives and Stacy Paleologos of NEA assemble for the presentation. At the end of the artists' presentation, Byrne announces enthusiastically that he will accept the artists' proposals, as recommended by the panel.
June 26–29	Artists meet with contractors and project staff to coordinate schedules for construction and installation of their works.
June 28–29	The artists' proposal drawings and models are placed on display at NOAA. Watkins and Andrews are there to explain and take comments to forward to NOAA's Washington, D.C. office.
July 26	Administrator Byrne gives formal approval to proceed with construction.
July 1982–January 1983	Andrews meets with artists, NOAA project staff and landscape architects on-site as proposals are developed in detail.
1983 January	Trakas begins work on-site. Others locate fabricators and artist-collaborators locally.
January 27–February 27	Seattle Art Museum exhibition of the artists' proposals for NOAA: *Five Sculptors/NOAA Collaboration.*
February 12	Contemporary Art Council of the Seattle Art Museum and the King County Arts Commission present *The NOAA Project: A Symposium on Issues in Public Art.*
March–April	On-site work begins on other pieces and continues through the summer.
October 24–28	Week of activities to dedicate the Western Regional Center.
October 26	Artworks dedicated and Shoreline Walk formally opened to the public.
October 28	Western Regional Center dedicated.

ARTISTS PROSPECTUS

MARCH 3, 1981

Artwork for the National Oceanic and Atmospheric Administration Western Regional Center.

PROJECT
The National Oceanic and Atmospheric Administration (NOAA), a federal agency, has set aside funds for the purchase or commission of artworks for its new center at Sand Point. The Seattle Arts Commission, in cooperation with the National Endowment for the Arts and NOAA, will be administering the artist and artwork selection process. Sufficient funds exist for the commission of a major artwork or artworks for the site and/or a variety of smaller works for interior and exterior locations.

SITE
NOAA was formed in 1970 to create a central source for collecting information, expanding effective and rational use of ocean resources, and monitoring and predicting conditions in the atmosphere, ocean and space. NOAA is constructing a Western Regional Center at Sand Point, along Lake Washington, which will consolidate most of its components presently dispersed at several different locations in the Seattle area. Basic facilities on the site will include environmental and fishery research laboratories, administrative offices, shops, storage facilities, a weather service forecast office, and some offices of the National Ocean Survey. A pier and staging area for mooring of fishery and oceanographic research vessels will also be constructed at the site.

The buildings and landscaping are being designed to harmonize with the landscape. The buildings will be low and shielded from view by an earth berm and trees. The new center will adjoin Magnuson Park, with public access along the waterfront.

A variety of interior and exterior artwork sites will be considered. Final recommendations for artwork sites and budgets will be made to NOAA by the selection panel.

SELECTION PROCEDURE
A six-member panel has been nominated by the Seattle Arts Commission and the National Endowment for the Arts. The panel will meet in early summer to review artists' work. The project will be advertised locally and nationally to encourage artists to submit examples of their work. The selection panel will select an artist or artists for the project based on slides submitted by the artist or slides of artists' work provided by archives, museums or the selection panel members. The number of artists to be selected will be determined by the selection panel after touring the site, meeting with NOAA and the architects, and reviewing artists' work.

Artists recommended for the project will enter into a contract with NOAA to prepare a detailed artwork proposal. The selection panel will reconvene to review these proposals and to make recommendations for the purchase or commission to NOAA.

SELECTION PANEL
Parks Anderson, artist
Anne Gerber, Seattle Arts Commission
Arnold Jolles, Director, Seattle Art Museum
Richard Koshalek, Deputy Director, Museum of Contemporary Art, Los Angeles
Norie Sato, artist
Dianne Vanderlip, Curator of Contemporary Art, Denver Art Museum
Representatives from NOAA, the architect, and the community will sit as nonvoting advisors to the panel.

ELIGIBILITY
All artists are encouraged to apply. There are no restrictions on medium.

MATERIALS TO BE SUBMITTED
- Up to twenty 35 mm slides of past work, emphasizing current work
- Resume
- Self-addressed stamped envelope for return of materials

DEADLINE
All materials must be received at the Seattle Arts Commission office, Center House, Seattle Center by 5:00 p.m. April 30, 1981. Mailing address: 305 Harrison, Seattle, Washington 98109.

For more information contact Richard Andrews or Kit Maas at the Seattle Arts Commission, (206) 625-4233.

LIST OF PARTICIPANTS

NOAA
John V. Byrne, Administrator
Building Committee
- Dale Gough, Chair
- William Aron
- Eddie Bernard
- Tex Carlson
- Howard Harris
- Heater Heyamoto
- Tom Swift
- Charles Townsend

Project Office
- Jim Watkins, Project Engineer
- Charlie Chavez
- Sadao Hilario
- Helen Schrader
- Eddie Tate

NATIONAL ENDOWMENT FOR THE ARTS
Patricia Fuller
Stacy Paleologos

SEATTLE ARTS COMMISSION
Karen Gates, Executive Secretary
Richard Andrews
Lynn Kartiganer
Kit Maas

ARTIST-SELECTION PANEL AND ARTWORK REVIEW PANEL
Richard Andrews, co-chair
Patricia Fuller, co-chair
Parks Anderson
Anne Gerber
Arnold Jolles
Richard Koshalek
Norie Sato
Dianne Vanderlip

SELECTION PANEL ADVISORY GROUP
Community Advisors
- Ina Bray
- Charles Kindt
- Dorothy McCormick

Dr. John Apel, NOAA
David Hoedemaker, NBBJ

SAND POINT COMMUNITY LIAISON COMMITTEE
Daniel Benjamin
Estelle Berteig
Robert Charlson
Robert Coates
Patricia Curtis
Keith Forest
Fred Fortine
Glenna Hall
Demar Irvine
Les Podgorny
Gunnar Sather
Jane Stevens
Inge Strauss
Jack Sweek

ARTISTS
Siah Armajani
Scott Burton
Douglas Hollis
Martin Puryear
George Trakas

ARTISTS' CONTRACTORS
Craig Baumhofer, Constructart
Centralia Monument Company
- Don Craig

Fabrication Specialties
- Gerald McGinness
- Larry Tate

Manufacturers' Minerals
Universal Synergetics
- Gary Betts
- Virginia Blakelock

Chuck Greening
Dennis Holzer
Andrew Keating
Anna Valentina Murch
Buster Simpson
Scott White
Robert Williamson

THE NBBJ GROUP
Arlan Collins
David Hoedemaker
Donald Winkleman

JONES AND JONES
Jestena Boughton
Kazuto Mikami
Ian Robertson

TURNER CONSTRUCTION COMPANY
Jim Blackard
Steve Cunningham
Jack Robertson
Gerry Tilke

PRIME CONSTRUCTION COMPANY
Bobby Beck
Larry Johnson
Denny Lawson

FIRESIGN PORCELAIN ENAMEL
Duncan Berry

SEATTLE ART MUSEUM
Arnold Jolles, Director
Bruce Guenther
Barbara Johns

THE REAL COMET PRESS
Catherine Hillenbrand, Publisher
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