



WSU Elson S. Floyd Cultural Center Art Plan

October 2016

SUBMITTING TEAM

GGLO

ABSHER

olio

DAVID M. HARMON | CULTURALLY RESPONSIVE ARCHITECTURAL DESIGN LEAD



Trained as an architect, David brings an extraordinary range of skills to design with culture in mind. Raised in Camden, NJ and in Nice, France, he has lived and practiced internationally. The multiple dimensions of his own cultural and educational experience amplify his design talent, and have given him access to numerous culturally sensitive projects as a collaborator and crucial team voice. He has been honored for architecture based on African-American culture and jazz at Harvard, and was featured as a Young Architect in Progressive Architecture magazine for his work on the Louvre Museum in Paris.

DAVID KENDALL | CULTURAL ICONOGRAPHY



David Kendall is a creative leader with extensive expertise in design, UX, and retail branding. His experience spans publication design, packaging, brand development, advertising, signage & way finding, and UX design. His clients have included museums, retail, consumer, finance, technology, publishing, and airline industries among others.

David received a BFA in Design and a BA in Japanese at the University of Washington as well as a MFA in Design from the Rhode Island School of Design. David was born and raised in Pullman.

CALDWELL SCULPTURE STUDIO | METAL ART



Judith and Daniel Caldwell are sculptors and public artists living and working in Seattle, Washington.

They are both university-trained in foundry metal casting.

Together they operate the Caldwell Sculpture Studio, which includes their own resin sand foundry, using industrial production processes to create their cast and fabricated metal artwork in bronze, iron, aluminum and stainless steel.

KORYN ROLSTAD STUDIOS | GRAPHIC ART



Koryn Rolstad is a designer and public artist living and working in Seattle, Washington since 1975, operating the Koryn Rolstad Studios.

Her public work often features color and projected natural and artificial light, using translucent resin and LED lights and powder-coated aluminum structures.

Her criteria for successful project collaboration can be best described in her own words: “The enjoyment and impact of the installations must relate to the people who support, work and interact within their environment”

ANDRES BARRIOQUINTO



Andres Barrioquinto is a Filipino artist known for his surrealistic portraits layered with Japanese art style and patterns. He was born on April 6, 1975 in Manila, Philippines but spent his teenage years in Hong Kong studying at Royden House School. He went back to Manila and studied Fine Arts major in Painting in the University of Santo Tomas in 2000. He then had 19 solo exhibitions in the Philippines and 5 in Singapore. Some of his works can be seen in the Singapore Art Museum

KEHINDE WILEY STUDIO



Los Angeles native and New York based visual artist, Kehinde Wiley has firmly situated himself within art history’s portrait painting tradition. As a contemporary descendent of a long line of portraitists, including Reynolds, Gainsborough, Titian, Ingres, among others, Wiley, engages the signs and visual rhetoric of the heroic, powerful, majestic and the sublime in his representation of urban, black and brown men found throughout the world.

ALFREDO ARREGUIN



Painter, born in 1935 in Morelia, Michoacan, Mexico. At age nine, Arreguín became the youngest pupil at the Morelia School of Fine Art. At age thirteen he moved to Mexico City, living there for eleven years until he came to the United States in 1959. Arreguín is currently a resident of Seattle, where he earned B.A. and M.F.A. degrees from the University of Washington.

NAKIA WILLIAMSON-CLOUD



The focus of Nakia’s work is basically to perpetuate ideas and thoughts of the Nez Perce people of my own family and the elders that I’ve been able to be around, which is sometimes counter to what the outside culture sees the function of art being.



LATINO/LATINA
GOLDEN EAGLE & SERPENT



NATIVE AMERICAN
COYOTE



ASIAN-PACIFIC ISLANDER
TURTLE



AFRICAN AMERICAN
SANKOFA

ENTRY WATER FEATURE | "THE HESUTIN WATERFALL"



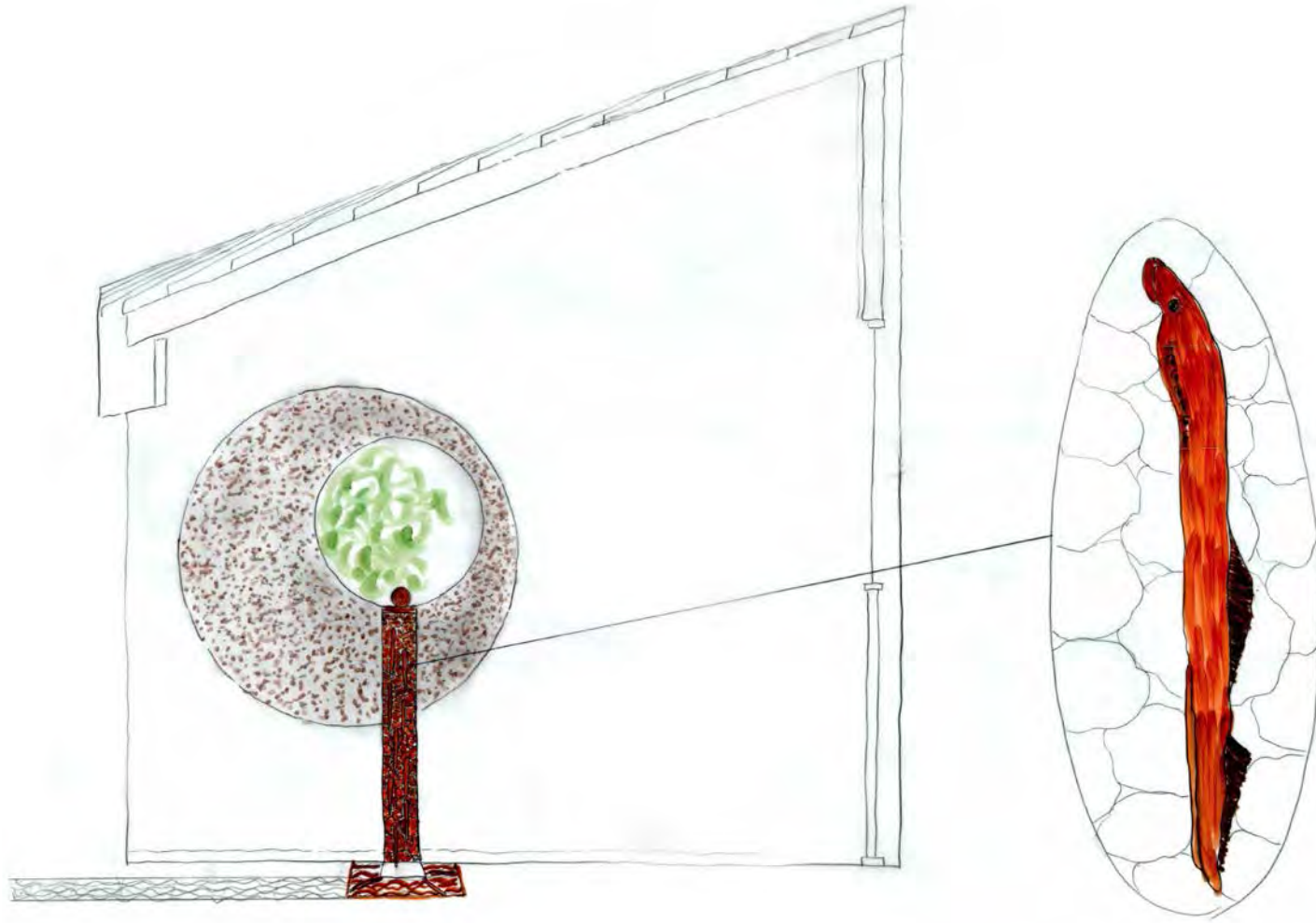
NARRATIVE:

The plight of Pacific lamprey, *Entosphenus tridentatus* (known by the Nez Perce as "eels") is dire. Like salmon, Lamprey eels must have once seemed an inexhaustible resource, but unlike salmon, they have had no accommodation to help them reach their spawning grounds. Lamprey have traditionally and historically been a central part of Nez Perce culture for subsistence, as well as ceremonial and medicinal purposes. They also are an important component of the ecosystem, serving as a prey base and as a source of marine derived nutrients to support other valuable resources important to the Nez Perce Tribe, including salmon, steelhead, elk, deer and birds of prey.

Like salmon, Lamprey are anadromous, returning from the ocean to fresh water streams to spawn. The same hydroelectric installations on the Columbia River that block migrating salmon have also caused a critical loss in Lamprey runs. Lamprey are poor swimmers, and do not benefit from fishways that are designed to help salmon and steelhead pass by the dams.

The Nez Perce once relied upon Lamprey as an important source of nourishment. It is harvested now as a ceremonial food. The only remaining location where Lamprey may be harvested at this time is Willamette Falls in Oregon. The Nez Perce are leading efforts to rebuild Pacific Lamprey populations in the Northwest.

ENTRY WATER FEATURE | "THE HESUTIN WATERFALL"



DESCRIPTION:

The artists will texture the 120" circular area shown on the board form concrete wall and integrate into the wall the following metal elements:

- Cast bronze metal waterfall course, 84" x 12" x 3" rock texture, with Lamprey "climbing" the wall
- 6" cast bronze circular disk or 6" copper nickel cylinder section
- cast bronze year indicators for open circle and metal disk
- cast bronze 12" x 24" grating at base of waterfall course

Relative size of original Nez Perce territory (120" textured concrete circle) is contrasted with the size of the lands set aside in the 1855 treaty (60" round opening in wall), and with the final Nez Perce reservation in Idaho (6" circle).

Water falling from below the 60" round opening will course over a rock textured bronze waterway to which are "attached" a series of Pacific Lamprey climbing the wall.

SACRED SOIL RING



NARRATIVE:

In this small, embracing space designed for contemplation, it seemed appropriate to look to the beautiful beaded cradleboards, with their stylized images of leaves and flowers, created by Nez Perce women to carry their infants. Images of the floral beadwork rendered in cast bronze and stained the jewel-like colors of the originals will circle around the sacred soil chamber in the center of the floor of the meditation chamber.

SACRED SOIL RING



DESCRIPTION:

48" Diameter Ring of bronze castings which reference Nez Perce cradleboard floral beading patterns.

ENTRY PANELS



NARRATIVE:

East Entrance Panel will have the Nez Perce words expressing the most fundamental concept of tribal identity: "I am of this land". Related flame cut imagery may be designed in consultation with Nakia Williams.

West Entrance Panel will feature images related to the five swallows legend, which tells how five sisters were turned into swallows to herald the annual appearance of salmon. Nez Perce language text related to "first salmon" will accompany the images. Since the West entrance will be the salmon baking area, the artists also propose to create five bronze salmon to be inlaid into the pavement leading from the parking lot to the West entrance door. These bronzes will be donated by the artists to the Elson S. Floyd Cultural Center as our gift to the building.

ENTRY PANELS



DESCRIPTION:

Two weathering steel panels 60" x 24" x .75-1.25", laser or flame cut with text and images, and topped with the silhouette of land forms and/or mountains significant to the Nez Perce.



JOURNEY ELEMENT



NARRATIVE:

Nez Perce culture teaches reverence elders and departed ancestors, and a consciousness of their continued presence after death. This emphasis is shared with traditional cultures in many parts of the world, and has been a starting point for conceptualizing the "Journey Element" in the floor of the Elson S. Floyd Cultural Center.

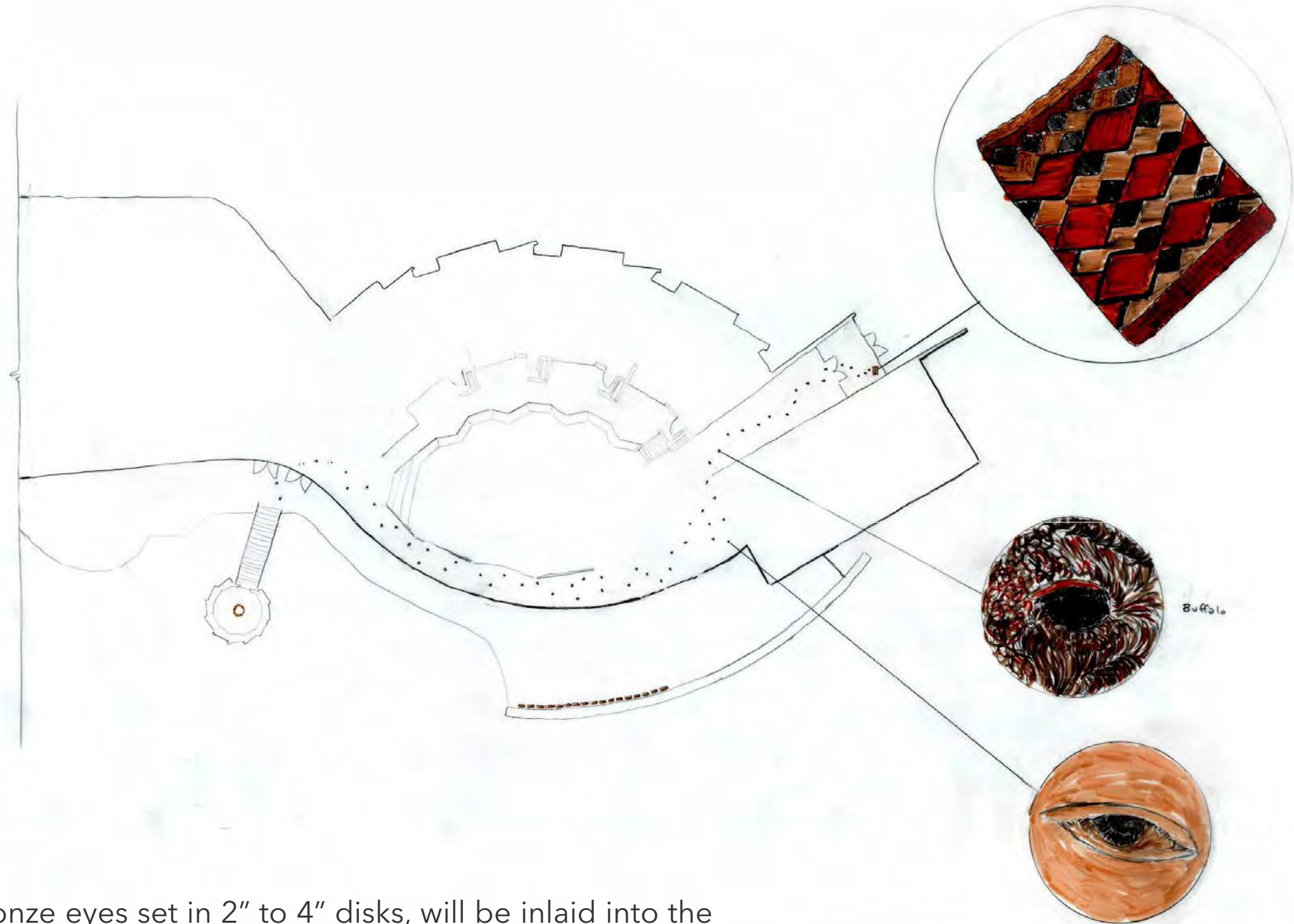
We are, all of us, young and old, somebody's child, on a journey from birth to death. We wish to represent this idea that our wise and venerated elders and ancestors are watching out for us and guiding us along the way. To portray this, we propose to install a large collection of single cast bronze eyes in the concrete floor of the Cultural Center.

Many of these single eyes will be modeled after the eyes of the women and men who have been revered for lives of service to people, principles and education; Chief Joseph, Gandhi, Mary McLeod Bethune, Cesar Chavez, Sacajawea, Eleanor Roosevelt, Martin Luther King, Clara Barton, and of course, Elson S. Floyd. In the spirit of Nez Perce teachings, we propose to include the eyes of animals regarded as teachers and benefactors of the people: coyote, salmon, fox, wolf, buffalo, and others.

They eyes will represent many ethnicities. They could be "emerging" from cast bronze models or representations of traditional basketry, pottery or metal forms particular to the four cultures of the knowledge rooms. Examples of these could include a Nez Perce cornhusk root gathering bag, a Mexican ceramic vessel, a west African basket, and a Pacific Rim carved wooden container. These items would be rendered as 2-dimensional bronze "drawings" inlaid into the concrete floor.

For further narrative detail, please refer to the full length "Eyes of the Elders" essay.

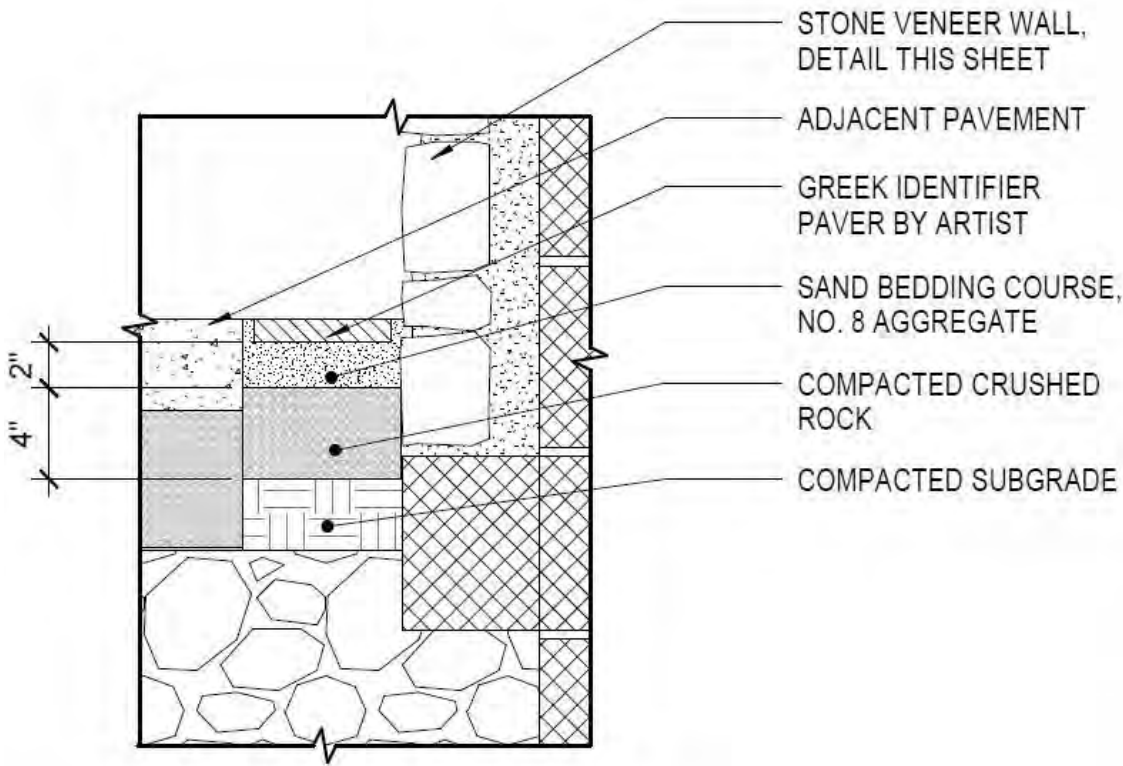
JOURNEY ELEMENT



DESCRIPTION:

A minimum of 59 cast bronze eyes set in 2" to 4" disks, will be inlaid into the concrete floor of the Elson Floyd Cultural Center, tracing a path from the East entrance to the doorways leading to the Meditation Chamber.

MULTICULTURAL GREEK IDENTIFIERS



A PAVER INLAY

1 1/2" = 1'-0"

DESCRIPTION:

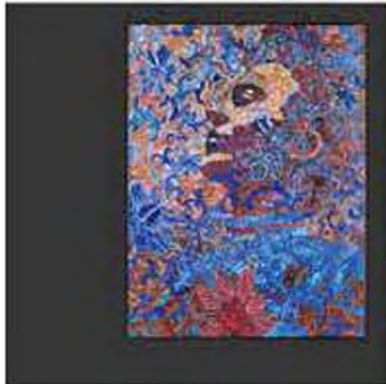
This consists of seventeen 4" x 8" x .05" bronze panels, each with the symbols for a different multi-cultural Greek organization in raised bronze letters.



ICONOGRAPHY APPLICATION



KNOWLEDGE ROOM OPTIONS



Alfredo Arreguin

**Latino /
Latina**



Nakia Williamson-Cloud

**Native
American**



Andres Barrioquinto

**Asian
Pacific Islander**



Kehinde Wiley

**African
American**

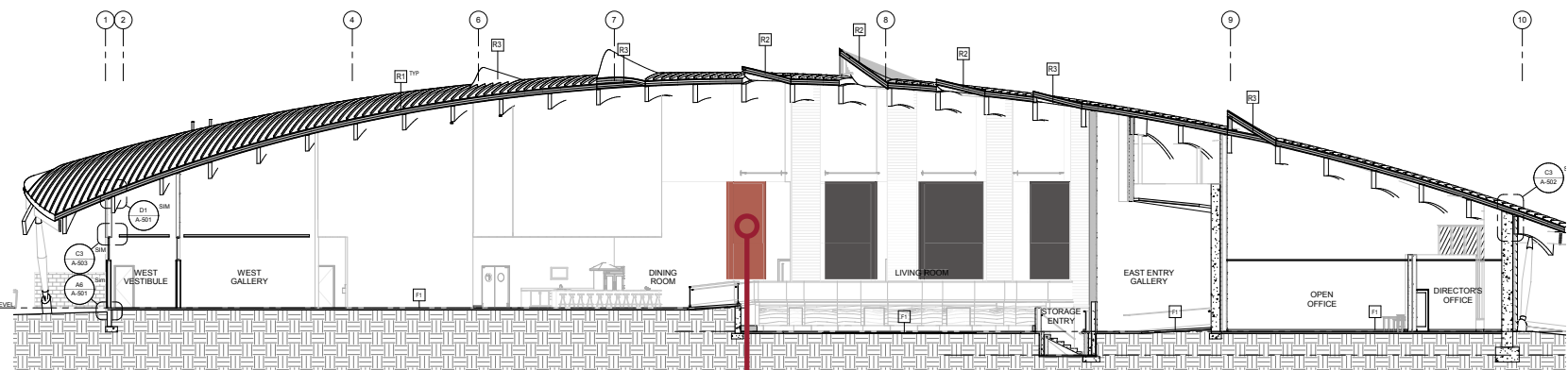
KNOWLEDGE ROOM DOOR MURAL: LATINO/A



DETAIL SHOT



LIVING ROOM VIGNETTE



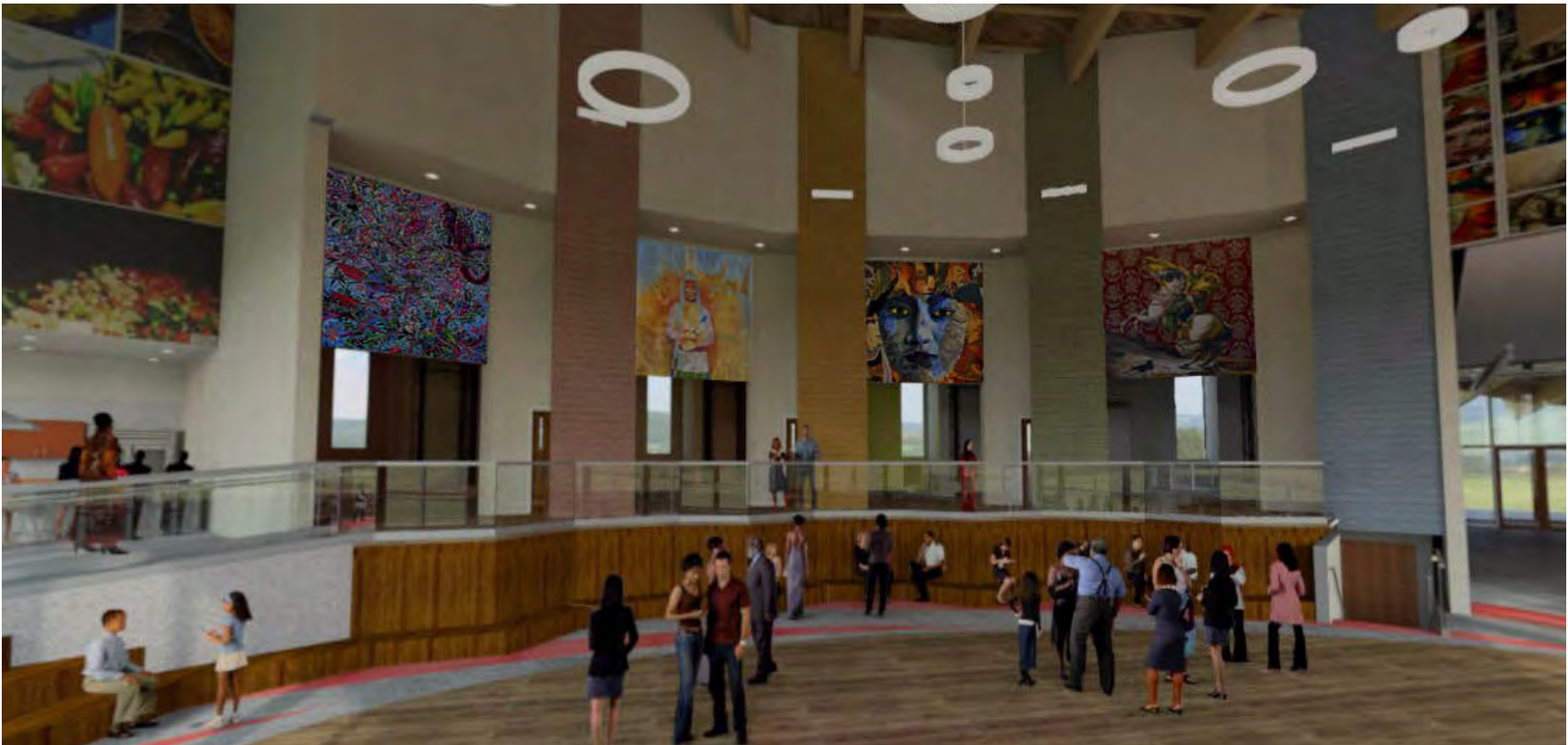
SIDE PROFILE

KNOWLEDGE
ROOM DOOR #1

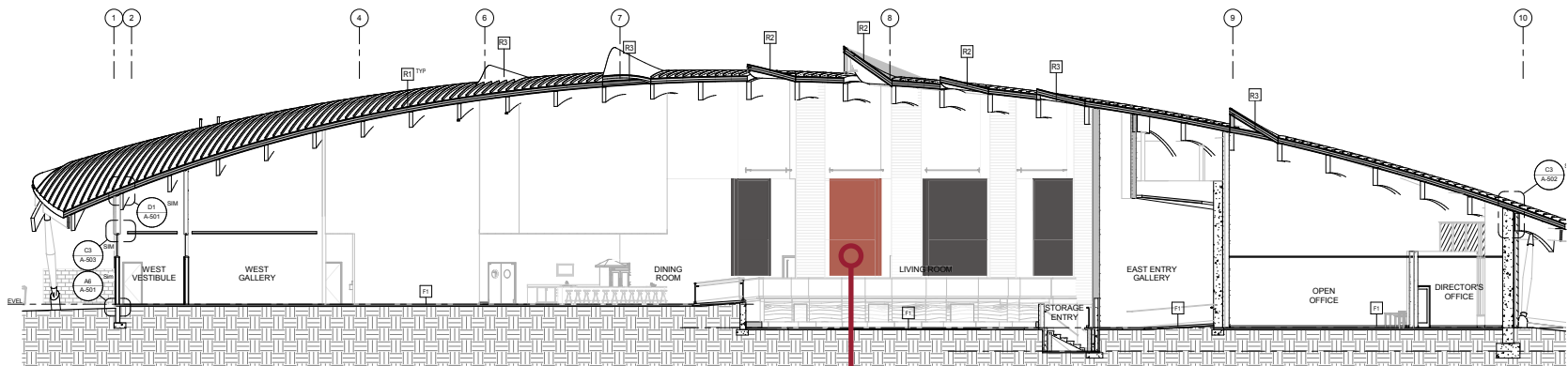
KNOWLEDGE ROOM DOOR MURAL: NATIVE AMERICAN



DETAIL SHOT



LIVING ROOM VIGNETTE



SIDE PROFILE

KNOWLEDGE
ROOM DOOR #2

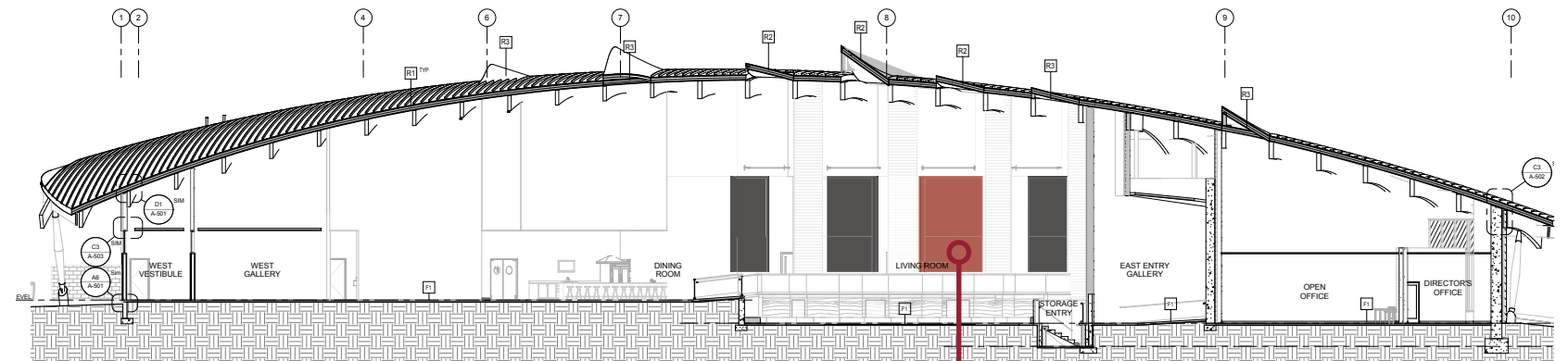
KNOWLEDGE ROOM DOOR MURAL: ASIAN AMERICAN / PACIFIC ISLANDER



DETAIL SHOT



LIVING ROOM VIGNETTE



SIDE PROFILE

KNOWLEDGE
ROOM DOOR #3

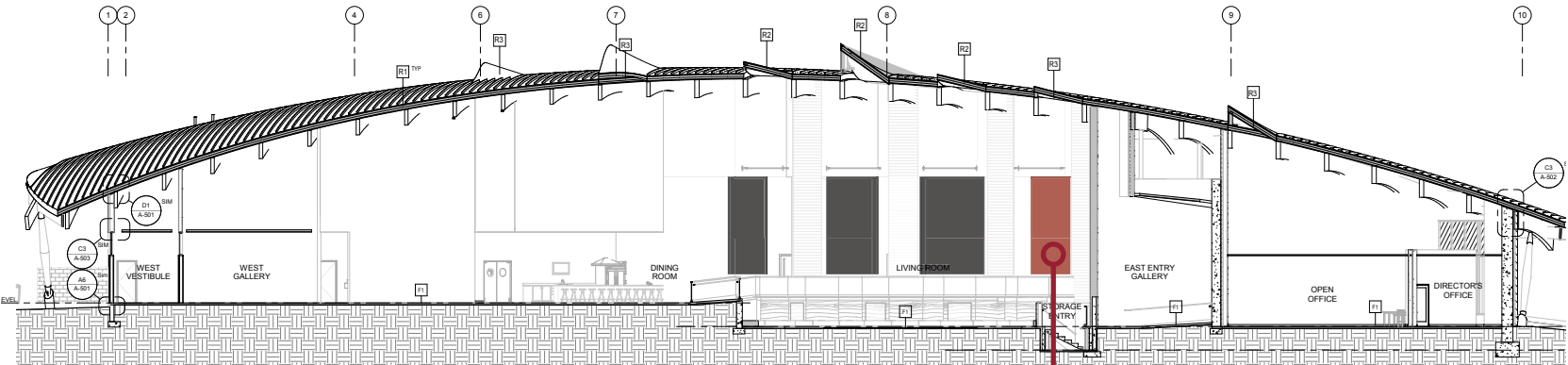
KNOWLEDGE ROOM DOOR MURAL: AFRICAN AMERICAN



DETAIL SHOT



LIVING ROOM VIGNETTE



SIDE PROFILE

KNOWLEDGE ROOM DOOR #4